

## NEGROES ASK RADIO

Kansas City Newspaper

### Would Build Station. Consistent

WASHINGTON, Jan. 28. (AP)—

An appeal for a place on the air for the American negro was made before the federal radio commission today by Dr. W. K. Tompkins, managing editor of the Kansas City American, negro newspaper which is seeking a permit to build a radio station in that city.

It is said to be the first formal broadcasting application made by a negro organization. Tompkins told the commission 15,000,000 negroes in this country need a broadcasting station as a medium for promulgating their spiritual life, their ambitions and their music.

The Kansas City paper wants to build a 250-watt station which would operate unlimited time on the frequency of 1170 kilocycles. Four other stations now broadcast on that channel.

## The Listener

THE present week has been memorable in Boston for the conference of the Social workers. They have been in the streets and in the hotels—thoughtful, serious, and looking people all of them and therefore making Boston look more like Boston than ever. They all reported themselves as feeling very much at home here—and indeed it is impossible to imagine a convention of such people in Chicago or Los Angeles. Their discussions have been full of profit to all who have heard them, and Boston will, now that the conference has finished its work, take up its old familiar burden of making the world better with renewed courage. We did our best to be truly Bostonian all the time they were here, for the east wind never ceased, and the rain fell, soft and drizzly, every day. Certainly our visitors did not seem to resent this. They were most kind and cheerful. They kept up their cheerfulness wonderfully, though their predominating subjects were the evil-doers and the hard times.

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Hard times! What are they? Have we hard times just now? The Listener looks out of the window, on a passing crowd that fills the sidewalks, that half-fills the roadway when it is cleared of cars and trucks, and, when the line of swarming vehicles is held up, interwinds itself among them, hurriedly crossing the street. All these people are well dressed. There is not a ragged person among them. All look as if they had enough to eat. Straw hats are white and newly bought. Men and women step as briskly as the thronging mass will permit, their pace indicating that they have business to do. Emerson inquires: "Can anyone remember when times were not hard and money not scarce?" Nevertheless, there

are hard times, and people do not like them. The Listener remembers that when he was a child he used to hear a wailing sort of song that repeated these lines:

Many days have ye lingered around my cottage door.

Hard times, hard times, come again no more!

Even then we all had enough to eat. Most of us have now. Yet statistics reveal the fact that there is just now a great increase in applications for relief, and that expenditure for relief has increased by something like 40 per cent. Which indicates that there is want.

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The promising group of Boston Negro writers and artists who for the previous two years have been getting out their annual, the Saturday Evening Quill, have just published their third number. This year's Quill is the first one that has been offered for sale; these young people are asking a dollar for it now—and that means that they are challenging fate with a commercial enterprise, instead of seeking a sort of genteel patronage with a free copy. The names in the list of contributors to the present number repeat, for the most part, those of the previous year. Mr. Eugene Gordon, a proved writer, is the editor. The most notable thing in this magazine is the opening article on "The Negro's Literary Tradition," by William Edward Harrison, who is a native of Boston and a Harvard graduate, and who in his style and solidity of view asks no odds of the hardest-boiled critic. His idea of the Negro's literary tradition is practically that the Negro, as a writer, as a poet, or a romanticist, has no traditions;

The Negro in America has been a thoroughly assimilable animal; he has evinced little or no sense of tradition. The Negro is irrevocably committed to Western civilization, because he has, in the course of three centuries, forgotten most of his African traditions. His destiny, therefore, is part and parcel of the national destiny. His culture is western European; all ties which bind him to Africa are sentimental and artificial; he has more affinity with Pittsburgh than with Timbuctoo or Zanzibar.

But if the Negroes have no traditions, they have a subject, and that is the troubles and sorrows of their racial group in this country; though Mr. Harrison is bold enough to say that "the Harlem theme is stale," and that Negro writers should not confine themselves to their group life. The Listener cannot quite concur in this judgment. If the conditions of their life, relatively to their white neighbors, weigh on their souls that is what they must be expected to write about.

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The group life of the Negro, and the injustice with which he is treated by the whites, is indeed the theme of the stories published in this magazine. Mr. Gordon, however, turns the tables on the white race by recording what he presents

as the actual case of a brown-skinned white man who posed as a mulatto Christ in Georgia! (It is to be noted that most of the heroes and heroines in these stories are not black, but brown!) When it comes to poetry, in which, by all odds, the highest gift of these Negro writers appears, the theme is almost invariably either nature, and its symbolic sympathy with human sorrows and yearnings, or love. These, indeed, are the true themes of the Negro poets. They are all natural symbolists, and their warm natures make them the very spokesmen of love. This number of the Saturday Evening Quill

contains no fewer than forty-five poems, most of them very short. There is a tone of freedom and a smack of originality about them all. Our Negro poets have left Phyllis Wheatley, the Boston slave-girl poet of the eighteenth century whom Washington so highly commended, and who was the merest imitator of current forms, far behind. At the same time, they are not contemptuous of poetic forms. They have too much music in their souls to be willing to chop the veriest prose up into short lines and call it "new verse." Their essential gift is well represented in this real song, by Allyn Hill, in which the poet feigns himself in the position of one old and disappointed in love:

What matters now that I have reached the end  
Where walks and roads and pathways blend  
Into the skies?

What matters if I lay my body—free—  
Upon the silver-bosomed sea  
And close my eyes?

For I have known all walks  
And paths of love and strife;  
And trees and flowers whose slim stalks  
Broke against the first thin wind of life.  
What matters now that I have reached the last  
Horizon, heard the last day cease its breath,  
If I should wear a smile of silence  
And greet my loveless lover, Death?

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There is a strange and burning symbolism in such a poem as this, by Earl Lawson Sydnor:

I see the winter's gale  
Curl silver whips on silent hills,  
And do not hear the echoed lashes  
Spent on Negroes' backs.

I hear the wind moan spirituals  
Through bare brown branches,  
And fail to recognize  
A black man's password to eternity.

I see the sun deserting day,  
And wildly scatter vivid red upon the wind. . . .  
That this might cheapen blood.

As the Listener (in effect) said in comment on last year's Saturday Evening Quill, it may well be wished that some group of ambitious young white people would get out a paper in which they will do as well, at least in the service of the muse, as these Negroes do.



Music-1930

# HAYES ANNOUNCES HE'S THROUGH WITH UNITED STATES' PREJUDICE

NEW YORK CITY, Aug. 6.—Talking to a group of newspaper men who gathered at the dock to greet him when he landed here last week on the liner Paris, Roland Hayes, internationally known tenor and concert artist, confirmed the report that he has established his residence in France and will become a naturalized citizen of the French republic.

"I have determined to become a citizen of France and will make Paris my permanent place of abode" Hayes is reported as saying.

"American race prejudice and the indignities and humiliations to which I have been subjected while touring the concert stage of my native land, have led me to make my decision to become a citizen of a country where ability, not color of skin, determines a man's recognition and position. My present visit to the United States is for business reasons and that alone, nothing else would bring me back here."

During his tours as a concert artist in the United States after having gained universal acclaim as a talented artist, and having been accorded all honors by the critics of this country, Hayes was many times denied accommodation at the leading hotels in the principal American cities, and was subjected to other humiliations. It is believed that these experiences have so embittered him against the prejudice of his own country that he has resolved to



ROLAND HAYES

abandon America for France.

A similar decision is said to have been made by Paul Robeson, noted singer and actor, who is reported as having applied for citizenship in England, where his interpretation of Shakespeare's "Othello" has proved a sensation in the English theater.

usually given, the Negro songs have seemed to relate to western music in much the same way that "pidgeon" English relates to our language, and there have not been many attempts to separate the real folk music from the "coon songs" so popular in the halls. When the Negro melodies were not dished up for use in popular places of amusement, they were either provided with fatuous harmonies and mournful cadences intended to draw the sentimental tears of listeners or else were fitted with harmony calculated to appeal to those who regard sold tunes as mere pegs for chromatic

## Many Hear Race Music in Detroit

DETROIT, Aug. 8.—For the first time in the history of the nationality nights in music at Belle Isle shell, a "Negro music night" was celebrated Monday evening before one of the largest audiences to ever attend the weekly programs.

Preceding the program rendered by the Detroit Musicians' Alumni association, the Detroit Symphony orchestra played three selections, one which was the overture from Samuel Coleridge Taylor's "Bambulla."

Among the numbers rendered by the group were several selections by a chorus of more than 200 picked from Second Baptist, Bethel and other church choirs. Their numbers were "Lift Every Voice and Sing"; "King Jesus Is A-listening"; "Deep River," Greenlaw, and "Listen to De Lambs." The numbers were well received by the large audience, which demanded encores.

The Ford Eight rendered "Swing Along," "Swing Low, Sweet Chariot," "The Old Flag Never Touched the Ground," and "The Gospel Train." Mr. Albert S. Greenlaw, basso cantanto, sang "Go Down, Moses" and "By and By."

Two selections, "Sinner, Please Don't Let This Harvest Pass," and "Since You Went Away," were done by the Scott trio in a masterly manner. H. B. Maxwell, tenor soloist, sang "Onward, Christian Soldiers," while Georgia Settles Meadows, soprano, sang "I Stood on the River of Jordan" and "The Chief Corner Stone."

Mr. S. A. Ratcliffe was chorus director. Mrs. Parish was accompanist for Mr. Greenlaw, Mrs. Doizer for Mrs. Meadows, Mr. Davidson for the Ford Eight and Mrs. Hynson for the Scott M. E. trio.

Religious melodies fared no better than secular ones. The Hampton Negro quartet consists of four male singers from the Hampton Institute, Chesapeake bay, America, who during the summer months are traveling this and other countries in an endeavor to show that their "spirituals" have a true contribution to make folk styles. These singers were heard last night in Manchester cathedral, and during their tour they will appear in other cathedrals and important parish churches in England. It is certainly most interesting to hear the religious tunes and poems which were shaped before the Negroes were released from slavery and which the members of

the Hampton Institute have been careful to preserve in their authentic forms; but both music and words are in a very different class from traditional song that has been born and developed on native soil. The Negroes, transplanted to America, lost their own primitive musical expressions and had to fall back on a few commonplace melodic phrases with a strumming accompaniment; and in religious pieces sung last night we could not discover many that took us away from such conventionalities. An inchoate art is, of course, almost bound to reveal itself in ways that sound grotesque to modern ears, and the religious aspirations of the Negroes are couched in terms that often raise a smile even when our feelings are most deeply touched. In the majority of the hymns a narrative part is sung by a single voice, and the other singers join in a commentary on the text; so we get some approximation to the classic and oratorio forms. The interval of a third, both upwards and downwards, is more prevalent in Negro tunes than in any other folk music we know, and such insistence is bound to become tiresome. Most of the hymns given by the Hampton quartet date, apparently, from the early and middle 19th century. The music with its quaint words sounds like the expression of a race that has so far learned to submit in this life that it carries the habit of submission into all its desires and imagery which have to do with unworldly things. Not at any time did we hear the note of invective, though occasionally the expression flamed into a passionate assertion of faith. The performers do not attempt the refinements associated with ordinary styles in quartet singing. The tenor voices sometimes sound nasal in tone, and the basses do not conceal hollow notes; but these singers are out to show the homely and intimate quality of the spirituals, and a certain roughness of technique does no harm to the effect; it even helps. The presentation of the music in simple ensemble form is in refreshing contrast with "stunt" arrangements for solo voices.

## Pittsburgh Baritone Likes Spirituals, Won't Sing Them

Ralph Banks, Former Locker Room Boy, Thinks Exploitation Has Marred Beauty of these Songs. 8-30-30

By GEORGE D. TYLER

NEW YORK. — Ralph Banks, baritone concert artist, from Pittsburgh, thinks ten are magnificent masterpieces, but as sung, they are little short of sacrilege to his ears. Baltimore, Md.

The result is, that today the man who aimed for the stars in the heavens of harmony while singing in the locker room of the Pittsburgh County Club a few years ago, refuses to lend his colorful voice to the music regarded as best expressive of the Negro race.

"The spirituals themselves are beautiful. Parts of some of them are magnificent, and probably never

Banks's father is now in charge of the locker room of the Pittsburgh Country Club and is known to thousands of business and professional men. Young Banks, now 30, aided his father for about 15 years and was a familiar figure on the links as well as in the locker room even after he began his study of music.

### Studied Here and Abroad

Starting under McClurg Miller, white, as a Peabody High School student, Banks continued to work around the country club until 1924, when he went to New York to study under Charles Tamm and Emilio Roxas, widely known instructors.

Two years later he went to Rome and still later to Paris. In 1928 Banks returned to this country and in his New York debut was hailed by music critics. A friend of Paul Robeson and Roland Hayes, he rates Hayes and Geraldine Farrar as the two foremost song interpreters in the country today and thinks Tito Schipa, Chicago Opera Company tenor, has the greatest present day male voice.

will be equalled. But present day renditions are improper," emphasizes Banks.

### Won't Sing Them Now

"I have sung spirituals, and will sing them again—when standards change. But I will not sing them now."

"The misinterpretations to which I so strenuously object are exploitations of the exotic and reversion to the crude. And the truly beautiful parts are lost," said the singer who has mastered music in five languages and now appears only in solo recital engagements.

### Begins Tour October 30

Banks is now in New York City preparatory to opening a fall and winter tour October 30. He will be at Carnegie Music Hall to entertain his home town folk November 7, his second Pittsburgh appearance since his return from studies abroad.

## Observations

### The Trend of Current Thought and Discussion

### The Hampton Quartet

By G. A. H. 8-30-30  
In the Manchester, Eng., Guardian  
The musical art of the Negroes has, until recently, been presented in this country in a spurious fashion



# What the Tribune Said of the Chorus of 1,000 Voices

*Descriptive*  
8-30-30

James O'Donnell Bennett Paints a Word Picture of the Big Chorus Sponsored by The Chicago Defender

*Chicago, Ill*

**Editor's Note**—James O'Donnell Bennett, oftentimes referred to as the reddest descriptive writer of today, has won his way into the hearts of the south side citizens by his clean, high presentation of our Race to the people of Chicago. His two articles give to the public of Chicago the something worth while that is within our group. Both articles have had a most lasting and pleasing effect on the populace of this city and Chicago land.

how evaporated before the glow and glory of this singing.

Many things didn't seem so important as they had seemed before.

And so the autolists glided away.

In a few minutes the rehearsal was resumed.

I went inside the church—the Metropolitan Community center of the People's church at 4100 South Pkwy.

Every seat was occupied by nicely dressed Colored men and women, old and young, some of them important people in the Race's community life, some of them housekeepers and house servants in Chicago homes and hotels.

But for this occasion one and all were singers and intent upon nothing but the beautiful and exact rendition of beautiful music.

That is how they sang—as though, for the moment, nothing else in life mattered.

Their eyes shone; their bodies swayed slightly; they combined the artist with the devotee.

When they sang "My Country, 'Tis of Thee," with which they opened the rehearsal, although they will not sing it on Soldiers' field tomorrow night, they sang it as though they had a country worth singing about and worth honoring in song. It was not a drone.

## Sing Famous Chorus

After a steadying of all hands by means of brief, emphatic admonitions from Prof. James A. Mundy, leader of the Mundy choristers of Chicago, the one thousand launched themselves into the Hallelujah chorus from "The Messiah."

To talk here about the certainty of attack in this rendition, the suave, confident maneuvering of intricacies, and the weaving and blending of effects is just to talk music patter that does not at all tell the story of great singing of perhaps the greatest hymn of adoration ever composed.

I'll tell you what tells the real story: It was singing so rapturous, so pulsant and so moving that it made you want to cry and made you feel you ought to pray.

## Singing Is Past Praise

How they maneuvered the solemn key phrases, "For the Lord God Omnipotent reigneth"—"The kingdom of this world is become the kingdom of Our Lord and His Christ"—and "He shall reign forever, King of Kings and Lord of Lords" between and into salves of "Hallelujahs" was wonderful to hear and past all praise in its precision and power.

The "Hallelujah Chorus" will be the principal number which these Colored singers will contribute to the festival program. With them about

two thousand white people will sing. If the effect last night was superb it should—with three times last night's number of singers—tomorrow night be prodigious.

But the "Messiah" number will not be the truly characteristic contribution of the Colored people.

That will be their spirituals.

Prof. Edward Boatner of Pilgrim Baptist church will, as he did last night, lead the one thousand in "Swing Low Sweet Chariot." Miss Zelma Watson, graduate of the University of Chicago, singing the solo passages.

The second spiritual to be sung is "The Old Ark's a-Movin'."

The old ark's a-movin';

Children, won't you come along?

The old ark's a-movin',

I thank God.

J. Wesley Jones of Metropolitan center and president of the National Association of Negro Musicians, will conduct in this number.

The third spiritual will be "Couldn't Hear Nobody Pray." It was the late Booker T. Washington's favorite among all his people's music. Miss Magnolia Lewis will be the soloist.

## Choir of 1,000 "Steals Show" at Chicago Music Festival

*Afro-American*  
8-30-30

Spirituals, Sung by Mammoth Group, Get Double Encore as 150,000 Applaud. Baritone and Quartet Get High Honors.

*Baltimore, Md.*  
CHICAGO.—A choir of

1,000 voices, singing the spiritual, "Swing Low, Sweet Chariot," so captivated the throng of 150,000 persons attending the gigantic Chicago-land Music Festival at Soldiers' Field here Saturday night that two encores were necessitated.

The group of singers, under the direction of J. Wesley Jones, J. Boatner and James A. Mundy furnished the real thrill of the festival, and was the only musical unit accorded an encore on the entire week's program. As the singers completed their singing of "Swing Low, Sweet Chariot," the audience hung momentarily upon the poignant diminuendo, and then burst into rap-

manded the movement, the intricacies and climaxes of that great position.

## Baritone Scores

Honor also went to John Burdette, baritone and erstwhile Chicago elevator operator, whose singing of "Ol' Man River" won for him the title of Chicago's best. In competition with singers from other cities, Burdette earned third honors, first place going to Oliver Mallum, white, of Lake Bluff.

Mr. Burdette possesses a richly toned voice which carries heart-touching qualities of expressiveness and easily captivated his listeners.

## Quartet Wins

First honors for male quartets went to the Deep River Quartet, a local unit. There were nineteen instrumental and vocal divisions in which champions were declared, including bands, drum and bugle corps, male, female, and mixed choruses.

*Baltimore, Md.*  
The choir responded by singing "The Old Ark's a-Moving" and when this number received applause equal to, if not greater than, that which greeted the singing of the first number, the singers were forced to repeat the second spiritual.

With the women members dressed in white and the men in dark suits, the choir made an impressive appearance on the stage at the open end of the big horseshoe as the lights of giant spotlights focused upon them. Their music, with that of the other groups appearing on the mammoth program, was broadcast over a national radio hook-up, multiplying their audience by the thousands. It was the greatest choral group ever assembled here.

Lead "Hallelujah" Chorus These singers later joined with 2,000 whites in the singing of Handel's "Hallelujah" chorus, and com-

## MARIAN ANDERSON TRIUMPHS IN BERLIN

*Also American*

Philadelphia Contralto Wins Approval of German Capital. 11-8-30

*Baltimore, Md.*  
RECEIVES FLOWERS

Quaker City Lodge Sent Floral Tribute.

BERLIN, Germany.—(ANP)—Bach-Saal was filled to capacity Friday evening to witness the Berlin debut of Marian Anderson, contralto singer, who comes from Philadelphia.

There was an expectant, curious, skeptical audience who gathered to listen and to see the contralto as she was billed. Marian Anderson came on the stage; there was a hush; she nodded to her accompanist, and lifted her voice in a Beethoven air.

The song was finished and still a death-like silence hung over the hall. Marian Anderson remained motionless for about fifteen seconds, then smiled and bowed low to her Berlin audience. This was the signal for a storm of applause.

As the recital proceeded the audience became wilder; finally, after the third group of songs, half of them were on their feet shouting, "Bravo, Bravo," and applauding wildly. At this point came ushers with several floral tributes. Marian Anderson's eyes went moist for the largest of these tributes was a huge bunch of yellow chrysanthemums which bore the card of Quaker City Lodge, Number 720, Philadelphia, of which her accompanist, William King, is a member.

The recital was concluded, and the audience refused to leave the hall. The management was forced to turn out most of the lights. Miss Anderson's final bow had to be taken in semi-darkness.

## Liked Spirituals

The Berlin Morning Post says of Marian Anderson, "There happened last night a remarkable event in the Bach-Saal: on the platform stands a slender mondaine dressed Negro-Lady and sings German songs, Verdi airs, and finally her Negro spirituals. From measure to measure one grows all the more surprised, such a wistful alto of such caressing timbre is very seldom heard. Besides, this remarkable lady sings German songs with quite a self-evident grasp of the style, the language is pregnantly accentuated; the musical rendering persuading, her singing stands technically on the highest possible degree, she subdues with a superior smiling, with the maturity of initiated and most careful artistic work of self-control all the passages from the most generous purple depth of a pure contralto to the higher mezzo-soprano."

Her aria from Don Carlos by Verdi is built up quite sublimely, touching in its dramatic suppression and its final extent. The Drei Zigeuner (Three Gypsies) by Franz Liszt, opened new lyrical beauties. Marian Anderson is the name of this curious ady, and we hope that now after her first grand success, she will turn her steps to us very often."

Miss Marian Anderson during the month of November will tour Norway and Sweden. There will be added concerts on the Continent before she and her accompanist sail for America in December.

## JAZZING SPIRITUALS.

The spirituals are being used—and abused—much these days. These wonderful bits of heroic verse were set to music wrung from the very souls of our slave parents, exquisite pearls of religious thought. They deserve every bit of the admiration the world is giving them. *Call*

But there is no perfection on earth. This present day popularity which the spirituals so richly deserved is accompanied by a commercial exploration that makes mockery of the religious thought these songs were born to express. The spirituals in some hands are degraded to the point where they are only so much *Call* 12-2-30

When the slave, out of the depths of his misery, saw a brighter tomorrow, he sang "I'm Gonna Shout All Over God's Heaven." When he could not lift his eyes in hope, he pleaded "Swing Low Sweet Chariot." Whites are not expected to understand that each of these songs, like the pearls in the oyster shell, are a glorified tear. But we know and we should be ashamed to degrade the spirituals to mere songs for entertainment.

The jig steps and grimaces that some singers of the spirituals perform are out of place and while the Negro press and public cannot compel everybody to respect the songs of our fathers, at least we can sing them ourselves without jazzing them. Let the clowns pick other subject matter for their monkey shines.



Music-1930

# Roland Hayes Wins Belated Praise From South After World Calls Him "Great"

By WILLIAM T. SMITH

An interesting insight into the odd, not to say peculiar, psychology of the South is given by the comment of a number of newspapers of that section concerning the singing of Roland Hayes, who recently appeared among them in a series of recitals.

The music critics on the most important of Dixie's fourth estate make extended comment on his singing, and not a one of them ventures to make a single criticism. This would seem to be somewhat unusual in view of the fact that few, even the greatest, escape some slight castigation at the hands of alleged critics, who, to retain their status as such, often pick flaws where there are none.

Hayes was born in Georgia, and apparently was no different from any other black boy of the city in the eyes of his white fellow townsmen. Had he committed some of the indiscretions which are "verboten" to those of Color below the Mason-Dixon line, the chances are he would not be here to delight his home-townners today.

However, he escaped any such fate and went along to become a great singer. His home town was not enthusiastic about him at first. Nor was anybody else, seemingly. He had to take his fine voice abroad, and receive the appreciative acclaim of Europe before it began to dawn on America that one of its dark children was in a fair way to become the greatest tenor in the world.

And then, American fashion, this country's solons tumbled over each other in frantic efforts to do him homage.

His home town was faintly pleased, but not especially excited about his success, even then. It heard him sing, he applauded politely, and let it go at that. The attitude of Atlanta and the whole South as well—in those parts which know anything about what music of a finer nature is—him as her own.—W. A. P.

seemed to have this attitude: "We guess he's pretty good—for a darky." And he was "pretty good"—so good, in fact, that the whole world began to recognize his superlativeness in his field.

Hayes had not wasted his time during the hard days when he sang in dinky halls to earnest but poor audiences. He had studied incessantly all the fine intricacies of his art. Already possessed of a naturally fine voice, and a more than average intelligence, he took advantage of his trips abroad to master various foreign languages, which are necessary to singers of his type.

Gradually his work took on a polish, a refinement, a brilliance, which marked him as the finished artist in the full sense of the word.

Then, and only then did his home-land, waking up belatedly to realize that they could actually be proud of him, heap at his feet their gushing adulation.

Following is an extract from a newspaper in his home town, Atlanta, Ga.:

"Atlanta Georgian, Jan. 30: It has been two years since Roland Hayes has sung here, and it was evident from the quality of tone, the general musicianship, and the excellent enunciation of Italian, French, German and English that this time has not been idly spent by the singer. The full, rich tones, perfectly placed; the delicate nuances in crescendo and diminuendo; the fine phrasing and the portamento with never a slur or a blur, left nothing to be desired, vocally. Likewise the quiet dignity, the poise without affectation, and the evident sincerity of the man could not but command the respect of his listeners.—Ruth Hinman Carter."

The music critic of this paper, a woman, admits that he was just about perfect to her way of thinking, but adds, in the final sentence that "the man could not but command the respect of his listeners," implying, of course, that for a person of our group to command the respect of a bunch of Georgia crackers was quite an event.

The next bit, also from a Georgia newspaper, fairly overflows with the information that this writer agrees with the rest of the world, that Hayes is somebody to be proud of:

"Rome News-Tribune, Dec. 18. "ROLAND HAYES' MATCHLESS VOICE HOLDS AUDIENCE

"When the last whispered tone of the 'Crucifixion' floated out through the municipal auditorium last night Roland Hayes left a large audience still wanting more of his wonderful talent. The former Colored farm boy, an artist in the music world now, had enthralled those who heard him by his exquisite tone, of his matchless aplauded politely, and let it go at that. The attitude of Atlanta and the whole South as well—in those parts which know anything about what music of a finer nature is—him as her own.—W. A. P."

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Savannah last night at the auditorium before a very large and appreciative audience. To those who had heard him on his first visit, his singing last night was an ever greater delight. He is one of the most finished artists who has ever visited this city and his fine gift of interpretation was most satisfying. His shading and phrasing was perfect in its artistry, and the gift which he has of creating an atmosphere for his selections made each one an outstanding number of the program. — For a S. Mendes."

"Tallahassee Florida State News, Feb. 9:

"ROLAND HAYES IS HEARD BY BIG AUDIENCE

"His singing is devoid of any element of the spectacular, and his is a performance so subtly shaded, so deftly finished, and yet so spontaneous, sincere and virile as to sweep his hearers with the unmistakable conviction that here the genius of a great artist dwells within a good man.—Inez Hale MacDuff."

"Nashville Tennessean, Dec. 14: "HAYES' VOICE HAS SUPERB ARTISTRY

"His earnestness and unrelaxed intensity, together with the semidarkness, tend to produce a sort of mesmeric effect, unconscious, probably on the part of the singer, but which accounts, in a measure, for the strange hold he has on his audience. There is no denying that Hayes puts a world of feeling into his singing and that he is a superb artist in the perfect finish of his phrasing and in his pronunciation of foreign languages, in his uncanny feeling for inner moods of the great art songs, and in his exquisite mezza voce singing.—Alvin S. Wiggers."

Now just what do the foregoing excerpts indicate, if anything?

Does it mean that the South, long enchained by its own stupidity, and its unreasoning prejudice, is changing front? Or does it mean that Hayes, the greatest of them all, wrings huzzas from them by the sheer potency of his art?

Perhaps the South is growing more liberal. Perhaps its ancient mask of gentility, and its fine traditions—which so often prove to be not so fine—are giving way to a greater humanity—even an actual humility.

When "Hallelujah," King Vidor's great screen classic, which has only Race actors, was released the South refused to hear of it. Dixie threw up its hands in pious horror at the very idea. Somehow or other the film's significance got all tangled up, as is usual when there is any color concerned, with the ever present "white supremacy" obsession of the southerners.

But, after intelligent persons, through the newspapers, demanded the right to see the picture which was acclaimed the best produced in 1929, "Hallelujah" unpretentiously entered Dixie movie houses. At once there was a storm of enthusiasm for it from those who only a little while before had thrown up their hands in holy horror at the idea of its coming.

Perhaps this does not hinge up with what has been said concerning Hayes. Perhaps it does. But at any rate, from it the reader can certainly figure out a fact about our dearly beloved fair brothers in the land of sunshine, which we have suspected for a long, long time.

## MARIAN ANDERSON DELIGHTS AUDIENCE Negro Soprano With Splendid Voice Sings With Artist's Refinement of Style.

Marian Anderson, a negro soprano of natural vocal gifts far beyond the usual endowment of mortals, appeared at Carnegie Hall yesterday afternoon before an audience that scantily filled the large auditorium. How gloriously her tones could fill it these hearers soon testified. Her program was of well-chosen lyrics from Italian, German, French and American composers and a final group of negro spirituals. William King was the accompanist.

The singer, a native of Philadelphia, first became known there for these spirituals of her race, which she gives with wide range of voice—a contralto—and with rare sympathy. Coached by Giuseppe Boghetti in the Italian masters, she became equally versatile in varied classics. From 300 contestants she was chosen in 1925 to sing with the New York Philharmonic at the Stadium.

Two years after her last local recital she returned yesterday between tours South and West. From the first note of the matinee she showed a modest avoidance of the sensational and an artist's refinement of style and taste. In Mozart's "Alleluia" alone was the superb, unforced upper tone lacking the last word in agility. A true mezzo-soprano, she compassed both ranges with full power, expressive feeling, dynamic contrast and utmost delicacy.

There will be more to say of Marian Anderson, should circumstances lead her to European halls for appraisal of natural gifts and cultivation, as in the case of Paul Robeson or Roland Hayes. Yesterday's list, which included songs by Louis Saar and the late Charles Griffes, closed with such folksong arrangements as Burleigh's "O Peter," Johnson's "Little David," Boatner's "Tramping" and Dawson's "Talk About a Child."

## MAESTRO PRAISES NEGRO SPIRITUALS

Europe Has Lost its Musical Sense, Pietro Mascagni Says

9/24/30 in Interview

ROME. — Pietro Mascagni, the maestro, says he is collectively and it was a pleasure to direct American Negro music, and whom he knows but the world may get an other Cavalleria Rusticana, with its setting in a village in Alabama. "Yes," said Signor Mascagni, "it is true that I am collecting Negro songs, and I will tell you right away, too, that it is to reeducate Eurobeans. Paradoxical? Yet that is

what I mean. The Negro songs I heard twenty-seven years ago in the United States are real music, and we Europeans, I am sorry to say, have almost lost the sense of true music. We must go back to the simple, the harmonious, the melodious in music, and that is what I find in Negro music. It is a return to nature, to what is true and spontaneous.

"These songs have the real ring of the human soul in them, and that is what we want in music."

The maestro laughed as he spoke, but he meant what he said.

"Give me one Negro song and it is worth a whole universe of jazz. I hate jazz. I think it is a curse to music, a horror in a divine art."

"I have had letters from Michigan which say that people there no longer wanted to hear it. There is a movement against jazz in many of the states. I am glad. It is mortifying to think that in Europe—even here in Italy, where we had such noble traditions of Greek music and harmony—jazz is still in vogue, more than it is even in America. I hate to go to any public place, because as soon as I get there I shall hear jazz and see our young people dance to that horrible sound. I like a waltz, an old-fashioned Boston, anything but a jazz dance—lazy, stupid, sleepy, beastly. In a beautiful Viennese waltz or a Boston you had to think to take your step; it was musical and intellectual; it was art. Jazz is no art."

"In the Negro songs there is melody, inspiration, a spontaneous outburst of something artistic and sublime in nature. It is not a cerebral product, I admit, but it is true music. If you come to my villa I will show you all the Negro songs I have collected. Some day I will get to work and put them in order and perhaps give them to Rome."

"I wish I could go back to the United States. I would show the American people the wealth and the treasures of music which they have and which they are neglecting. My recollections of the old days, in 1902, when I was in the United States, are among the most glorious and happy in my life. I remember the great wave of music that seemed to go from one end of America to the other."

"In Boston they had their famous Philharmonic which astounded me. In Chicago they had the Thomas orchestra. What a wonder it was! In California I felt as if I were in paradise. You know I was made an honorary citizen of San Francisco."

"Why, I got up wonderful performances in San Francisco on the spur of the moment. They had no opera then and no great music hall. A perfumer, or a barber, I believe, called Gruenbaum offered to find the musicians among all his friends, and he got together some 50 or 60 players. I called them professors

and they were. They played divine, and it was a pleasure to direct them. Yet they were only business people, storekeepers, or heaven knows what, but they had the soul of music in them, and San Francisco for two months was a delight. I would like to go back and do something to create a real movement, something great, as we did in those days."



# LAUDS MISS ANDERSON

LARGE AUDIENCE DELIGHTED WITH GREAT CONTRALTO PRESENTED AT JORDAN HALL BY MRS. JESSIE E. SHAW—BOSTON TRANSCRIPT CRITIC GIVES MARIAN ANDERSON MANY CREDITS AS SINGER

A large and representative audience Sunday afternoon applauded Marian Anderson, presented again by Mrs. Jessie E. Shaw, to the echo and insisted on encores after each suite of songs, reluctant to leave at the close. Wm. King was an able accompanist.

The Boston Transcript spoke as follows:—

## Vocal Abundance

Remembered for her remarkable vocal powers, Miss Marian Anderson drew her usually large following to Jordan Hall Sunday afternoon. Miss Anderson's recital here last season, elicited much favorable comment. Referring to herself as a contralto, she demonstrated an ability to produce firm tones over a wide vocal range. The volume of sound she was able to command and the energy of her singing were likewise notable. Yesterday, the warm beauty of her voice again delighted her listeners, but the recital was distinctly lacking in the energy and rhythmic brightness which were such outstanding features last season. She sang in four languages and her program traversed the usual ground as to composers and musical styles, though most of the numbers were refreshingly unhackneyed. She sang an initial group of early pieces, including the "Alleluia" of Mozart; a second group of lieder from Schubert, Brahms, Erich Wolf and Strauss; a third division devoted to songs of Faure, Bizet, Griffes, Saar and Rakhmaninov, and a concluding group of negro spirituals. Mozart's "Alleluia" is one of Miss Anderson's favorite pieces and her interpretation of it typifies her present skill. She produces a limpid flow of melody, achieves a remarkably easy legato, issues without seeming effort a linked series of rich tones, smoothly follows decorative figures, holds sustained notes through their solid lengths.

When singing in her best manner, Miss Anderson induces a certain emotional surge. Yesterday she seemed inclined to luxuriate among purely vocal accomplishments. Schubert's "Die Krahe" moved in slow solemnity; "Wohin," by the same composer, lacked nothing in airy tone yet proceeded with slightly reluctant celled in effects of pianissimo; rhythm; Erich Wolf's "Faden" ex-Brahms's "Von ewiger Liebe" revealed careful study and eventually drew engrossing attention, but it lacked stirring vitality. Similar statements would apply to the remainder of the program, including the air from "Carmen" and Rakhmaninov's "O, Thou Billowy Harvest Field." While Miss

Anderson sings the spirituals of her race with deep sympathy, the want of alertness in rhythm proves disappointing.

## HAYES APPRECIATED

It was a splendid audience that greeted Roland Hayes at Augusta last Friday evening, and it was especially pleasing to note the presence of so many Columbians at the recital. Mr. Hayes delighted his audience with the fine quality of his singing, and proved to those who heard him that his voice grows sweeter as the years go by. *2-4-30 - Columbia, S.C.*

Dr. Thompson, pastor of Tabernacle Baptist Church where the recital was held certainly merits our vote of thanks for having been an instrument through which it was made possible for us to hear the World's premier tenor. The gathering proved that beyond question, there had been the greatest possible degree of co-operation among the various units that were determined to make the occasion a success. Another untiring and zealous worker who merits special mention is Mr. J. C. Mardenborough, who is connected with the Augusta Chronicle. Mr. Mardenborough was the publicity director for the affair, and a good job was done in that regard. He secured names and addresses of people whom he thought might be interested from far and near, and sent them personal letters containing appropriate literature heralding Mr. Hayes' greatness, and these letters bore abundant fruitage.

We have heard Mr. Hayes sing under far more favorable circumstances than those under which he sang last Friday evening for Tabernacle is not especially constructed for concert purposes, but never have we heard him sing in so artistic a manner, and never have we seen him or any other singer give a finer exhibition of poise and self assurance. Columbia would do well to combine her forces at some opportune time and bring Roland Hayes here. The game will certainly be worth the candle.

## AUGUSTA, GA.

*Herald*  
JAN 30 1930

## APPEARANCE OF ROLAND HAYES IS IMPORTANT MUSICAL EVENT

THE RECITAL here Friday night of Roland Hayes who came out of the North Georgia mountains to make a world-wide name for himself as the singer of the songs of his own race, is two object lessons in ambition.

The one is that of Hayes himself. Where he was born, opportunity 30 years ago was limited and shut in as securely as the little cabins among the mountains were squeezed into the narrow crevasses in the hillsides. Schooling facilities were limited. One had to work hard and long to make even a living of the meanest sort out of the hard mountain soil, which appears reluctant to yield up its fruits to man. An artistic soul had thin nourishment, it would appear, amid such surroundings.

Yet Hayes, aided and urged on by a group of far-sighted Augusta Negroes, among whom were Dr. Charles T. Walker, pastor of Tabernacle Baptist Church, where Hayes will give his recital, and Lucy Laney, founder of a school here, kept up his study of music and became the leading singer in the world of the Negro spiritual, hailed by some as America's leading contribution to the

musical lore of mankind. Now, having reached a high place in the world of music, he is back again among the people who knew him as a boy with a promising, but untrained voice.

The other is the ambition of the group of colored organizations who have undertaken to sponsor the recital. A joint committee from the Shiloh Orphanage Civic Club, headed by Sam W. Bennings, who is also general chairman of the whole group; a committee from the colored Masonic bodies, headed by Israel Brown, and a committee from Tabernacle Baptist Church, of which Rev. D. F. Thompson is pastor, is sponsoring the recital. White and colored citizens of Augusta will share alike in the benefits which come from hearing an outstanding artist render the songs which are one of the contributions of his race to the musical life of America and the world. Many of these songs originated right here in Georgia, where the emotional nature of the colored race has long been the inspiration of spiritual melodies.

The Herald takes opportunity of congratulating this achievement. It also takes pride in the fact that music-loving Augusta has greeted the coming of Hayes so enthusiastically. His musical contribution to the world is unique and outstanding. The Negro folk songs are as much a part of the world-wide language of music as the writings of any of the great masters, the dance songs of the Russian Steppes, the crooning love songs of Old Spain, the gay minstrels of France and the operas of Italy. The spirituals needed a singer from the race which created the songs to put them before the world.

Augusta can be proud that a group of local colored people aided in developing the musical genius of the talented Georgia singer, and his appearance here after a triumphal tour of Europe is an event of note in the musical life of the city.

## Student Singers Lauded by European Audiences

PRAGUE, March 14.—The first American students' Race choir, the Utica Jubilee singers from Mississippi, unmistakably clicked here.

It was the first time the capital had heard the real thing in spirituals by a choir, although the music patrons are familiar with the work of Roland Hayes and Paul Robeson.

The Utica group is en route to Vienna.

PARIS, March 14.—Hampton (Va.) Institute choir of 40, directed by Dr. Nathaniel Dett, will make a six weeks' European tour opening May 1 at Albert hall, London. Expense of bringing over the 20 men and 20 women is reckoned at \$32,000 by Robert Morini, Paris correspondent of Richard Copley, who made the arrangements.

The choir will perform in Brussels, Antwerp, Amsterdam, The Hague, return to London and then Paris, followed by three weeks in Germany.

Arrangements in London provide for 60 per cent of the gross with a \$1,200 nightly minimum guarantee; in Paris, 90 per cent of the net with \$1,000 minimum guarantee (put up by the Valmalete concert agency). In

Berlin the company will take part in the May festivals at \$1,440 per show.



Music - 1930

# PROBLEMS OF COLOR FORGOTTEN AS MIXED AUDIENCE GIVES ROLAND HAYES OVATION AT RECITAL HERE

World Famous Tenor Gets Superlative Reception At Hands of Critics And Lovers of

Music At Norfolk Concert

Norfolk, Va.

To those who knew before the voice and art of the master singer of his time, the story is already told. To those who heard and saw the man for the first time Wednesday night Nov. 19, at the City Auditorium, a musical memory has been begun. For there are singers and singers—and then there is Roland Hayes.

There were approximately 1,600 whose musical appreciation was carried to the topmost round of entertainment and enjoyment. The mixed audience, almost equally divided, was enthralled in a musical ecstasy with the first note of the singer's beautiful lyric tenor voice. Not a sound was heard; eyes fixed on the artist they were spell bound, for surely one of the great ones of the earth was singing. It is not necessary for the world's renowned critics to say Hayes is a great singer, for every one with a soul can witness to this fact. There is that "something" in his singing that has a (the psychologist must explain this) connection with the human soul. His singing carries one to another world, it makes no difference whether he sings in Italian, German, French, Russian, or English.

## Outstanding Voice

Roland Hayes has one of those voices which rises above the general chorus of human music as the mighty spires of a cathedral or the domes and minarets of a temple rise above the common roofs of workaday habitation. With nine-tenths of the world searching for loveliness. They are also radiant. He interpreters of its own thoughts and feeling, its own vast play of emotions. It does not often find an artist of such inborn, and yet such developed power. So great are the gifts of this artist that it is difficult to think of him but in terms of romance; difficult to put off the feeling of unreality and make sure that he is living, breathing, working, thinking, not a creature to be read—and reread of within the pages of some book of the world's past glories.

The singer has not lost one iota of sweetness and charm which his voice possessed when this observer first heard him five years ago at Atlanta. In fact, it has improved with the years. He has a greater understanding of the art in its most critical particulars. His capabilities of understanding the moods of the composers have become unlimited. This "understanding" is the first prerequisite to the art. He hasn't the vibrant tones that the

Italian tenors possess in such abundance, but he has a resonant lower voice, a smooth and even middle voice, and quite enough of the upper voice—and the whole is of a particular quality unsurpassed in the great realm of lieder interpreters. He sings with a complete understanding and with notable ability to make that understanding understood. As a lieder singer, indeed, he is not equaled by any man on the concert stage.

## Sustained Tones

In Schubert's "Dass Sie Hier Gewesen" the singer displayed the beauty of sustained tones and the splendor of his upper voice, and the volume of it, even a Caruso at his best never poured out with such resonant, thrilling, soul stirring tones as Hayes produced without apparent effort.

They are not only beautiful but amazing and well-nigh incredible. The fluidity of outline, the unusual clarity of diction, the impeccable taste in phrasing, the musicianly grasp of mood, the dramatic interpretation of the text of this man, this artist, were such that his audience showed a desire, by their extended applause, to have him repeat almost every one of his numbers.

Every word was suited to the music and the balance between text and tone was one of the outstanding aspects of his art. He sang as much for the poet as for the composer. Occasionally he made Schubert sound like Schubert. His notes round and mellow without the slightest semblance of throaty thickness to mar their true loveliness. They are also radiant. He can make them sombre as he did in Foudrain's "Cossack Song" which was sung in French, but then their splendor is veiled and only their beauty remains; and he can make them brilliant as he did in Schubert's "Du Bist Die Ruh".

## Has Divine Fire

While I was observing the technicalities of Roland Hayes' singing I realized how relatively unimportant they are. It is the divine fire in him which elevates all he expresses through interpretation, so that one knows that at that moment music is being created which through its vitality, rich color, and pulsating rhythm brings us a vision of the beauty and power of which this life is capable, when that vision is brought to us by such an artist.

The program opened with Caldara's Cantata, "Vaghe Luci," followed by Handel's "Would You Gain the Tender Creature," which is a singable thing

in itself, but into it Hayes poured emotion and feeling and pathos. He made it a thing of poignant, aching beauty with a blazing ending. "Adelaide" by Beethoven, the concluding number of the first group, was nicely done.

The second group consisted of Schubert's "Die Trau," "Das Sie Hier Gewesen," "Du Bist Die Ruh," and Schumann's "Fischerweise." This was a German group in which the artist showed forth more brilliantly than ever. His interpretative ability is braced by uncommonly good enunciation, which is not in the least blurred by trace of an accent which still lingers.

The third group, Saint-Saens' "Danse Macabre," Holst's "The Heart Worshippers," "The Rose of the Alps," and the Tchaikovsky's "My Little Pool," and the "Serenade," was a con-

As further evidence of the interracial goodwill value, as well as the musical excellence of a concert by Roland Hayes, the Journal and Guide quotes below portions of reviews in the two daily Norfolk newspapers.

"The visit of the tenor constituted an important event in the musical life of the city, for he has just returned from a successful European tour and is generally accepted as the outstanding singer of his race."

"To evaluate the singer purely on his own merit without regard or allowance for his race presents perhaps something of a difficulty—at least it must do so for many Southerners, and no doubt for Northerners too. He is liable to suffer adversely from the prejudice which some may feel because of his color, or on the other hand to arouse exaggerated enthusiasm in others merely because they are surprised to find such artistry in a Negro and go into a sort of hysteria of admiration."

"To belittle the artist or to judge him patronizingly because of his race is manifestly unfair—and as for over-evaluation through hysteria, he does not need it. He is able to ask for appraisal squarely on his voice and musicianship without racial qualification."

"Voice alone, while basic, is of minor value without artistry. Hayes goes beyond mere vocal virtuosity. He is a true artist of poetic sensibility, fine feeling for dramatic values and above all, dignity. So far as may be judged from last night's recital, he does not stoop to cheap vocal interpretational tricks, nor even to cheap music, with the thought of 'wow'ing the galleries." A singer of whom this may be said is a credit not only to his race, but the human race."

—C. H. Hoofnagle, in Norfolk Ledger-Dispatch.

"It was quite evident that Hayes was in dead earnest about everything he sang. With muscles taut, hands tense, he gave to the lightest air its softest note, to the most difficult aria its most delicate shading and to the spirituals due reverence. His diction was clear, in many languages, his tones sparkling with clarity and beauty. Hayes' performance was received warmly by white and black alike who heaped un-annoyed with prolonged ap-

plause."

—Joseph Babbitt, Jr., in Norfolk Virginian-Pilot.

tinuation of the master artist's superb interpretative ability. "The Rose of the Night" was indeed a gem. In this number Hayes displayed marvelous virtuosity. There was a cadenza which seemed to have no end, at the top of which, for smoothness, Melba herself might have envied.

## The Beauty of Spirituals

The fourth group found the singer amidst purely American music, the spirituals, this country's only contribution to the arts of civilization. He sang spirituals and many of us realized then that we had never heard them before, no matter how often we had heard them. He just closes his eyes and lets his thoughts wander, as it were, with the inspiration of the nameless composers. His interpretation is, indeed, an original one. His is the opulence of tone and ease of perfection that brings such glorious triumph to "I'm Troubled." Indeed, everything he did he touched with the fire of an art itself blazing with the fire of a gift of God. "Don't You Mind," "O Let Me Shine," "Sometimes I Feel Like A Motherless Child," "Dat's All I Want," with three encores, "Water Boy," "Plenty Room," and "Crucifixion," completed the final group.

Other encores were Quilter's "It Was a Lover and His Lass" and Foundrain's "Cossack Song." Mr. Hayes was in a most gracious mood and responded with uncounted generosity to the warmth of his audience.

After he sang his last number there was no more, though the audience still remained, applauding for just another tune. But no more was needed. That velvety voice that glorious voice that luscious voice almost it seems, is still resounding.

Mr. Hayes was ably assisted at the piano by Percival Parham, who is indeed a polished accompanist, which is a great asset to any artist. Mr. Hayes was generous in his recognition of Mr. Parham's assistance by sharing the curtain calls with him.

## NEGRO'S WORKS ARE BROADCAST

Compositions of Prof. W. L. Dawson Heard From Chicago Station

CHICAGO, Dec. 3. —(ANP)—William L. Dawson's compositions were featured last Sunday night in the regular musical stars program over Radio Station WLS owned and operated by Sears, Roebuck & Company. The musical stars each Sunday night present the works of some outstanding middle-west composer and in announcing the presentation of Dawson's work paid him many highly deserved encomiums.

His compositions, particularly for

choral groups, are being placed by several of Chicago's leading publishers all over the country. Recently, Dawson won two awards in the annual Wanamaker musical contest for Negro composers. For several years, he has been a member of Frederick Stock's Chicago Civic Orchestra, which plays at Orchestra Hall. He is the only colored member of this famous organization has ever had.

The Chicago Symphony Orchestra, one of the premier musical organizations of the country, also directed by Conductor Stock, is to present a symphony which Dawson is completing in the near future.

Among the Dawson compositions which the musical stars presented were: "Sonata for Violin and Piano," "Trio for Violin, Cello, and Piano," "Jump Back, Honey, Jump Back," "Go To Sleep," "Talk About a Child that do Love Jesus," "The Mongrel Yank," "Jesus Walked this Lonesome Valley."

Mr. Dawson, who has been recalled to Tuskegee Institute to head its musical department, leaves soon to take his new post.

Paris, Tenn., Intelligencer  
Friday, November 14, 1930

## NEGRO SONGSTERS TO BE HEARD HERE

Arrangements have been completed for the appearance at Henry County Training school next Wednesday of the Williams Colored Singers. Tickets will be on sale at the school.

The personnel of the organization is composed of noted singers, including Maurice Cooper, Joseph Mills, Oscar B. Plant, John S. Crabbe, Nellie Dobson, Gladys Sparks Boucree, Madame Clara K. Williams and Vivian Warrick Parker.

The program will consist of jubilee and plantation songs, negro melodies, negro lullabys, negro comic songs, sentimental songs, ballads and classic selections.



# HALL JOHNSON'S NEW NEGRO CHOIR MAKES FINE IMPRESSION IN DEBUT

By LUCIEN H. WHITE

The new Hall Johnson Negro Choir made its bow to the public on Sunday evening, December 7, from the stage of the Mansfield Theatre, West 47th street, where the old choir nightly discourses the Spirituals used to knit together the scenes of "The Green Pastures." There are eleven women and fifteen men in this new aggregation, and one recognizes just two or three as singers who have appeared with Johnson's choir in days gone by.

The Hall Johnson Negro Choir is taking on the aspects of a local institution. With the first group of singers engaged nightly in "The Green Pastures," Mr. Johnson has had to recruit a new group of singers, and the singing of this group on Sunday night was evidence in itself of the successful eventuation of the undertaking.

Those who have heard the first group, both on the concert platform and on the Stadium stage with the New York Philharmonic Symphony, might naturally be sceptical as to the possibility of forming another group of similar merit. But this Mr. Johnson has succeeded in doing. In fact, the energetic and enthusiastic manner in which the new group is applying itself to its task gives it a slight edge in the matter of fervid interpretation.

And there is the matter of tone quality. In this aggregation are young women whose voices are fresh as spring morning dew, with a contagious intrigue that causes the most blasé hearer to feel a tingling of the nerves and to experience a desire that the singing should not stop just yet.

The male section, outnumbering the women, with several solo voices included, is a splendid background for the female singers, solid in vocal texture, resonant in quality, brilliant in coloring, withal a well-balanced choir that brings to its task a willing and enthusiastic energy.

The total result is uncannily effective. Mr. Johnson, tall and lean, conducts with his hands, his arms, his head, his eyes, his mouth, his body, and the singers seem to be entirely under the spell of his magnetic personality as they stand with eyes fixed upon him, intent upon his every genuflection, and responding instantly to the slightest move of finger or fist. Whether uttering the softest and lightest whisper, or thundering forth in massive harmonic chords, the tone quality is something to hear and to admire.

The program was in five sections, the second being devoted to the male voices only. They sang "Great camp-meeting in de Promise Land," "Ezekiel saw de wheel" (one of the few old favorites heard), "Lord, I want to be a Christian," and "Witness." An added number was "Old ark a-movering."

The entire choir sang "Mos' done travellin'," "I'll never turn back no mo'," "It's all over me," "Give me Jesus," "His Name's so sweet," "You may bury me in de Eas'," "Trampin'," "Hold On!" "How long train bin gone?" "Lonesome valley," "By an' by," and "Religion in a fortune," as the purely Spiritual selections.

Several of these had to be repeated, and at the end of the fourth section, the choir had to add another, "Did you read dat letter?"

The third section was devoted to secular numbers under the heading of "Sad-dy Night Songs," explained in the program by a note reading, "Saturday night is always a great night for Negroes in the South. Much shopping takes place for the Sunday dinner. In the smaller towns, where there are no red and green light-signals they frequently sing on their way home from market."

While this explanation may not be entirely authentic, it at least

gave excuse for the inclusion of two lugubrious ditties, "Goin' down dat lonesome road" and "Miss Molly," and two others of entirely different type, "Eastman," ("Natch'l bo'n Eas'man") and an original setting by Mr. Johnson of a current popular, one might say almost famous air, the "St. James Infirmary Blues." Mr. Johnson did a clever piece of work in this arrangement, and it proved to be one of the most striking numbers of the program. It had to be repeated once, and if the singers had been generous, it might have been repeated a half-dozen times.

When the program had been finished, the people would not move, and as Mr. Johnson finally marshalled his singers back to the stage, cries for favorite numbers came from all over the house. Mr. Johnson graciously told his audience that if they would be quiet and let his choir sing the little group they had in mind, most of those songs asked for would probably be heard. And as a final offering the singers gave "Water Boy," "I've heard of a City called Heaven," and in that great getting-up morning.

All choral arrangements used by the choir have been specially written for his singers by Mr. Johnson. They have been published in a special volume which was on sale by ushers of the theatre.

## He Begins as Choir Chanter; Now Entertains Over W L W

CINCINNATI, Nov. 28.—From a choir singer in the Baptist church of Anderson, Ind., to the first and only staff entertainer of his Race on WLW, one of the nation's strongest radio stations, is the record made by Raymond Mitchem, 21-year-old youth whose voice is heard over that station almost every night in the city of the variety type.

Mitchem's musical career had a simple beginning as a clarinet player in the Boy Scout band of Anderson. In September, 1928, he began his appearances before the microphone, that year winning the Atwater Kent audition on the Marion, Ind., station, and losing the state audition to a more experienced broadcaster.

In December, 1929, he became a regular staff entertainer on WHBU, the Citizens bank station at Anderson, appearing every Sunday. He gained a large following and received more fan mail than any over that station.

Contesting with ten others for the Atwater Kent audition in September, 1930, he was the unanimous choice of the seven judges at WHBU. His success gained him a try-out on station WLW and on the day of his try-out was hired after the committee of that station had heard three different tests.

He sings with Henry Theese and his nationally known orchestra, besides having three periods of his own as the "Silver-Voiced Raymond Mitchem."

With the co-operation of Mrs. Grace Raines of WLB, Mitchem is now a pupil of Melville Ray, one of America's foremost tenors. Raymond gives a great deal of the credit for his success to Charles W. Turner, white Scoutmaster of Anderson.



## Brindis De Salas

*Unsettling*  
I. *new*

BRILLIANT and twinkling like the morning star of our heaven of silvery ray that lighted the poetic path of the violinist in his pilgrimage of glory in the temples to exhibit his art. Just as the concave celestial of the firmament is covered with stars during those early tropical mornings or as those Cuban valleys in the spring are full of perfumed buds and the harmonious chirping of birds, so was the beautiful, charming and incomparable technique of the young nurse, vigorous and divine, that filtered into the inspiration of this spiritual brother of Paganini. Far from being handsome, glorious prince in the kingdom of rhythm, he passed through life, which for him had at the same time very grateful rewards, cruel ironies and deceivements. Magnificent, sublime, casting pearls of harmony in his voyages of erratic flings like flowers that blossom during May in tropical landscapes.

II. *1-13-30*

TUBERCULAR, dirty, ill-dressed, one morning he was found dead in the interior of a hovel along the beautiful July Parkway in the cosmopolitan city of Buenos Aires, Argentine Republic.

When the autopsy was about to be held the students who had undressed the body discovered a corseted masculine form. This admired violinist saved his body from being scattered by the curiosity of the young students. Who can this dirty and wormy man be who wears a corset? They searched the pockets of the fragmentary garments that covered the sad humanity of the Negro they had taken for a vagabond. A card within the folds of a passport and the program of a concert given at Ronda were read with pleasant admiration: "Chevalier de Brindis, Baron de Salas!"

The famous artist's body had been thrown on the marble slab of the public morgue between a suicide and a thief. At his funeral there was a dame of the city who had loved the Bohemian artist and her flowers were the only tribute that covered his grave.

Poor lyric bird whose trills gave a gesture of joy!

Such was his earthly pilgrimage after having visited the great festive capitals receiving the applause, the ovations and homages from the most intelligent public of the world.

For what purpose did Brindis land in Buenos Aires? To what reason can be ascribed such a lamentable and tragic end? All that is known

he landed in the Republic of Argentina from the steamer *Satruestegui* that brought him from Europe. Everything else is unknown.

III.

BRINDIS DE SALAS was married to a German lady of noble birth, a wonderful beauty who bore him three children. They became court violinists of the late German Emperor and are living in Berlin. A black natural daughter it is supposed lives in Buenos Aires, another, a colored girl, lives in Mexico. Brindis was a naturalized German as was shown by his passport, which the students found in his clothing when they were looking for concrete credentials of the corseted dead, which showed him a naturalized Prussian subject. He spoke fluently seven languages. Traveled extensively and in the European courts the delicate hands of Princesses enthusiastically applauded; many placed in the lapel of his dress-suit flowers and Princes' decorations of merit. The imperial city of Berlin was the vast scenic background of his great triumphs. Here he was appointed the great court violinist to the Emperor of Germany, who pinned on his breast the decoration Cross of the Black Eagle.

His father, Claudio Brindis de Salas, genial musician, was crowned at Habana in the presence of Marshal Bertrand by the great ladies of the colony at a very brilliant reception given in his honor by the aristocratic nobility of the city. He died poor and miserable after losing his sight; as his son, he also had a sad end after having won all the money and the glory that his ambition coveted.

IV.

HIS unusual customs, his excesses and adventures always accidental and agitated, Brindis de Salas will rank among the extravagant and rare souls; his Bohemian life was picturesque, attractive and original. It was in Mexico where he destroyed all that was within the choicest room of an elegant hotel "to leave a remembrance of his living in the land of Hidalgo." One morning a miner

## Claudio Jose Domingo



Brindis de Salas

from Fortune's lap called to see him. During this time the violinist was confined within the limits of penury. Eight hundred gold francs he was offered for a concert. One thousand, said Brindis; it was not accepted. The Cuban had not eaten anything that day; notwithstanding this, he refused the eight hundred francs. During the night Brindis silently entered the salon in search of his morning visitor and played to the assembled guests one of his famous concert pieces with wonderful and marvelous execution and disappeared during the storm of applause. This happened during the penultimate visit he made to the cradle of Sarmiento.

In his youth he lived three years as a field worker during harvest to win a country girl with whom he was infatuated. Some time in 1877 he rode as a passenger from Guangba-coa to Regla in Cuba, was seated in the first-class coach. The Negroes could only travel in third class. The train conductor saw the Negro and tried to put him off the train. "I am Brindis de Salas," said the traveler, and all the passengers came to their feet and it was heard "Leave him alone, he is the great artist."

Brindis always dressed with elegance and correctness. The author of "The Soul of Dogs" said he was a D'Annunzio of the full-dress, the four-in-hand collars. His death so strange, so miserable was the last gesture of his Bohemian and adventurer's spirit.

V.

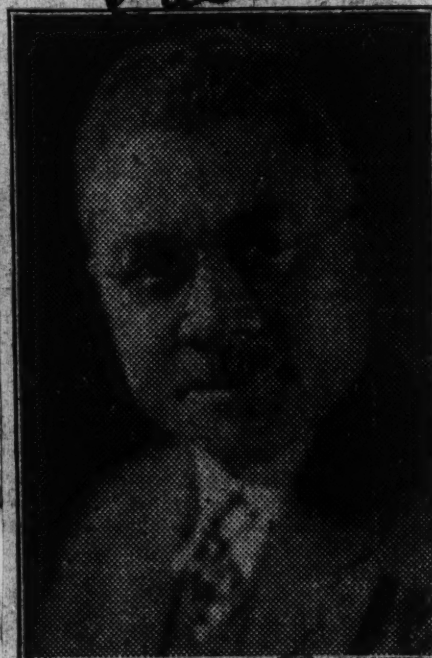
BRINDIS made his name roll like an aureola through Fame across the continents with his violin, which was his soul, his life, his glory, harvested wealth like roses of victories whose perfume consoled his native land and lifted on high the name of Cuba.

Because of this, we believe it is an act of reparation the bringing to Habana the remains of the immortal violinist, who is one of the purest rays of glory of the small circle of our art.

CAMANO de CARDENAS.

(Translated from the Spanish language by Arturo A. Schomburg, late secretary of the Cuban Revolutionary Club Las Dos Antillas of New York.)

## Clarence C. White Gets Fellowship to Write Opera



CLARENCE C. WHITE

NEW YORK—Clarence Cameron White, violinist-composer, has been awarded a Julius Rosenwald scholarship, and will go to France to spend two years at work there on a Negro opera.

Mr. White, who is at present musical director at Institute, W. Va., is one of the leading violinists in America, and was given the Harmon Award of \$400 and a gold medal for excellence in his work.

Opera About Haiti

The subject of Mr. White's opera is Dessalines, liberator of Haiti, and its first emperor. It is entitled "Coscomaque," and is the work of Jean F. Matheus, well known short story writer, and professor of French and Romance languages at Institute. Both Mr. White and Mr. Matheus

went to Haiti to get first hand information.

Well Known Abroad

Mr. White has given recitals in the leading concert circles in Europe and America, receiving the highest praise, while his compositions have been programmed by Fritz Kreisler, Roland Hayes, Albert Spaulding and other equally noted artists. He was for many years a private pupil of Zararewitsch, noted Russian violinist, and studied composition with Coleridge-Taylor.

Mr. White expressed himself as being hopeful to find an all-colored cast for his opera. "In recent years," he says, "several Negro artists by study and experience have equipped themselves so that they would be ready for just such a work as this. Among them may be mentioned Mme. Evanti, Mme. Florence Cole-Talbert, Julius Bledsoe and George Garner."

May Be Staged in Paris

It is possible that the opera will be staged in Paris. The Theatre Guild of New York is also said to be interested in the play and it may be put on at their theatre first with incidental music by Mr. White.

Mr. White, with his family, plans to leave in July.



JAN 22 1936

TOPICS OF THE TIMES.

As announced in THE TIMES a few days ago, the Hampton Institute Choir under the leadership of R. NATHANIEL DETT is planning a European concert tour. Those who have heard the singing by Hampton students as developed and conducted by this accomplished musician-director know what an unusual pleasure is promised audiences that have heard the negro spirituals sung only by voices to which these songs are not native, or have not heard the rich, yearning tones with which the classical music of European masters is interpreted by them. Especially is Russian music suitable to their rendering.

Many will remember the singing of sacred Russian music by the Kedroff Quartet and of the spirituals by the negro group on the same night at the reception to Lord ALLENBY and will understand why Dr. Dett has given such prominence to Russian anthems in the repertory of his choir, which is recognized by critics as "the greatest single exponent of the only real American folk music." It is a part of the very life at Hampton, not something imposed.

It may safely be predicted that the choir will have an artistic success. But it will also have a wholesome effect here by illustrating the fact that, as Mrs. NATALIE BURLIN said in her preface to "Negro Folk Songs," "the negro in our midst stands at the gates of human culture with full hands, laden with gifts."

# Roland Hayes, Famous Negro Tenor, Sings Here Tonight

Once again, tonight, Atlanta will revel in the perfect art of one of her most famous sons, Roland Hayes, the negro tenor, who has won the pinnacle of fame on the concert platform. This will be the third recital given in the capital city of his home state by the colored artist and Atlantans who hear him at the auditorium will find that the passing years have brought a more perfect technique and a fuller voice to this golden-throated tenor.

The concert will begin promptly at 8:30 and the Southern Musical Bureau, sponsor for the event, earnestly requests all who attend to be in their seats by that hour.

The auditorium will again be equally divided into sections for the two races, white patrons sitting on one side of the center aisle and colored on the other. Seats are on sale at Cable Piano Company for white people and at Yates and Milton pharmacy, on Auburn avenues, and at Jacobs' Peters Street pharmacy for colored. Russell Bridges, president of the bureau, stated Tuesday that there has been a satisfactory advance sale, but that there is a complete choice of location for all who desire special seats.

The program announced by Hayes, while subject to minor changes, contains an unusually varied range of songs and operatic arias, demonstrating his ability to sing the particular types belonging to the English, German, Italian, French or American schools.

Most interesting portion of his program, however, is that devoted to negro spirituals, the folksongs of his race, the music in which he first used the glorious gift of voice with which he was born. He has listed four of these numbers on his program and will undoubtedly sing others as encores before his recital is over.

NEW WEST AFRICAN MUSIC.

Two new songs have come from the Coast. "A Song of the Morn" should find a good public, because it is extremely pretty. The music is by Mr. Harold Popple, and the lyric by Mr. J. M. Stuart-Young, that prolific writer. Mr. Popple and Mr. Stuart-Young have appeared before the musical community and to good advantage, for words and music suit each other admirably. The latest lyric of Mr. Stuart-Young's is more likeable even than any of his previous ones, pretty though they are. The repetition of the words "come a-ronn", at the beginning of each verse makes a charming keynote for the song, particularly as their melody is so tuneful.

"A Merry Christmas," the words and music by John A. and Edith Barbour-James, is a pleasant combination of sacred words and a cheerful happy tune. The main impression of the song is brightness and cheer, and the effect is delightful. Africans understand almost better than anyone else how to mix religion and gaiety and the author and composer of this song have succeeded in producing something which might well teach some church-goers how not to be miserable.

## BRIDGETOWER

The Great Negro Violinist

For Him, Beethoven Composed the Famous Kreutzer Sonata but, Angered Over the Interest of His Sweetheart in the Violinist, Later Refused to Dedicate It to Him.

By J. A. Rogers.

GEORGE Augustus Polgreen Bridgetower was one of the most dazzlingly brilliant musicians of all time. Kings and princes, great composers and art lovers, social leaders and even his rivals, all alike fell under the charm of his playing.

Admission prices that would be considered very high even in present day conditions were paid to see him. He was the private musician and personal friend of King George the Fourth of England. Beethoven, the greatest composer the world has ever seen, wrote a sonata for him and used him as an accompanist, and Samuel Wesley, famous organist and hymn composer, wrote of him with most enthusiastic praise. When he

drew his bow across his instrument, he so affected his hearers that he who was, he thought, much inferior to this wonderful boy. The father was in the gallery, and was so much affected by the applause bestowed on his son, that tears of pleasure and gratitude flowed in profusion. The profits were estimated at 200 guineas, many persons having given five guineas for each ticket.

Acclaimed by Critics

Another Bath paper, the Chronicle, said of another recital:

"The amateurs of music in this city received on Saturday last at the New Rooms, the highest treat imag-

### Paris to Welcome Hampton Singers

French Writer Declares Group Will See Equality Among Races.

PARIS.—Much is being said in the Parisian press about the coming recital of the Hampton Choir. Jules Casadeus, writing in the Paris Soir, says in a long article:

"The message of the Hampton Choir is, therefore, essentially musical. But it is also a vibrant manifestation to all the world that the intellectuality of the Negro addresses to those who are still imbued with color prejudice and who still obstinately proclaim the inferiority of the black."

"These musical ambassadors are coming by the aid of their art to awaken the conscience of the white race toward their brothers beyond the seas. They wish to make the foreign governments understand, by means of song, that tolerance only towards black people, is insufficient.

"They want it to be realized, impartially that the Negro today is a power, and is capable of attaining no matter what intellectual height.

"We reply that France is already penetrated with these truths, and we welcome them here to see it for themselves... they will see amongst us their black brothers enjoying the same privileges as ourselves, and protected impartially by the same laws..."

MUNICIPAL AUDITORIUM  
Birmingham, Ala.  
**ROLAND HAYES**  
WORLD FAMOUS TENOR, IN CONCERT  
Entire dress circle and balcony reserved for white people. Ticket sale opens FRIDAY, FEBRUARY 21st, at Clark & Jones Piano Co. (Tickets for colored people on sale at Peoples Drug Store).  
ADMISSION — \$2.00, \$1.50, \$1.00  
MAIL ORDERS FILLED IN ORDER RECEIVED.



Music-1930

# GREAT CROWD WAITS FOR HOURS TO HEAR HAMPTON CHOIR SING IN LONDON, ENGLAND, CONCERT

*Journal of Guide*  
NEW YORK, N. Y.—European audiences are hailing the famous Hampton Institute Choir in the same triumphant manner that American crowds have greeted the noted singers for several years, it is indicated in cable reports reaching this city.

The vaulted arches of Westminster Abbey, which shelter the remains of England's Kings and great men of history, echoed for the first time Sunday with the soft strains of American Negro spirituals sung by the forty boys and girls under the direction of Dr. R. Nathaniel Dett. 5-10-30

The Choir gathered before the memorial to the explorer, David Livingstone, celebrated missionary to Africa, and paid tribute to him as a benefactor of the race.

Great crowds of Londoners waited for an hour outside the Abbey doors for a chance to hear the singing. The congregation of the evensong service remained to hear the little informal concert in the west transept. Led by Dr. Dett, the group of singers, all students, stood for a brief silent prayer before the memorial and then raised their voices in the hymn, "Rest, Ye Weary Traveler". The spirituals seemed to cast a spell upon the hundreds of hearers.

## Small Crowd, First Concert

Despite the fact that Choir sang Friday at 10 Downing Street for Premier MacDonald and his daughter and that their English tour is under the patronage of U. S. Ambassador Dawes, their first London concert Saturday afternoon had only a small attendance.

Lack of information concerning the nature of the choir's work was the cause given for the small house, but that defect, it was expressed, was remedied by Sunday's success and what the critics said about the concert in Monday's papers.

Londoners have previously demonstrated great enthusiasm for and appreciation of Negro groups, and the general comment was that the rows of empty seats Saturday represented just so many unfortunate habitues of concerts who had missed the rare, unusual sort of music.

Ambassador Dawes were unable to attend the Saturday concert because of a previous engagement in Glasgow, Scotland, but he was represented by members of the embassy staff.

The choir goes to France next for the first of several engagements in Paris and other French cities. In all it will visit nine European countries during the next five weeks. Accompanying the choir are, in addition to Dr. Dett, Don A. Davis, business manager; Mrs. Allen Washington and Miss Basile

Stewart, chaperones; and Dr. Dett's mother. Members of the choir are:

Mercer F. Bratcher, South Boston, Va.; James J. Henderson, Bristol Tenn.; S. Horace S. Thompson, Durham, N. C.; James C. Banks, Millwood, Va.; Joseph A. Baldwin, Jr., Delray Beach, Fla.; Charles E. Morris, Big Stone Gap, Va.; George W. K. Willis, Harper's Ferry, W. Va.; Wallace J. Campbell, Hartsville, S. C.; Noble D. Thomas, Burlington, N. C.; William S. Mann, Jr., Phoebus, Va.; Charles E. Ford, Charleston, S. C.; William S. Cooke, Jr., Newport News, Va.; Rudolph E. Charlton, Norfolk, Va.; Charles H. Flax, Morgantown, N. C.; Spencer R. Harrison, Brunswick, Ga.; William L. Briggs, Baltimore, Md.; L. Wright, Baltimore, Md.; Hubert LeG. Spellman, Denton, Md.; Annie B. Clemons, Jacksonville, Fla.; Gwendolyn M. Hunter, Winston-Salem, N. C.; Dorothy L. Mainor, Norfolk, Va.; Ruby E. Truehart, Charlottesville, Va.; J. Mae Ryan, Asheville, N. C.; Francis R. Drew, Norfolk, Va.; Doris L. Cannady, Hampton; Lucy A. Brokenburr, Phoebus, Va.; Elizabeth L. Collins, Norfolk; Edna E. Holmes, Salem, Va.; Mary J. Johnson, Bennettsville, S. C.; Constance E. Peeler, Raleigh, N. C.; Gladys E. Jones, Hampton, Va.; Wilhelmina A. Porter, Hampton, Va.; Estelle E. Waller, Roxton, Tenn.; Dorothy M. Todd, Wilmington, N. C.; Grace Waddy, Greensboro, N. C.; Grazelle E. Howard, Newport News, Va.; Jerusha L. James, Manning, S. C.; Lassiter, Phoebus, Va.; and Harriet E. Peeler, Raleigh, N. C.

Durham, N. C. Sun  
Wednesday, May 7, 1930

## Nell Hunter

It was a remarkable, and fully deserved tribute given to Nell Hunter, the well-known Negro singer, here at Duke university auditorium last evening in her first concert since returning from a year's study in Europe. The tribute was not merely one of a community tendered one of its own, but a tribute to an accomplished artist who has by hard work overcome many obstacles to win fame.

Nell Hunter has sung many times in Durham, delighting audiences of both her own race, and of the white race. She has studied hard to improve a more than usual natural talent with which she was endowed. She had appeared in concert in other cities and won considerable recognition. Her friends believed that if she could have the advantage of study under some of the great masters of the Old World, she would be greatly benefited. Through her own efforts and with some assistance by friends in both races, a year's study abroad was made possible. From Europe came back reports of her progress.

It was the desire of the people of Durham, a desire which she heartily seconded, that her first concert following her return, be given in this city. Though she has been booked for other concerts in the North and West, she showed her appreciation for the people of her home town by giving her first concert here following her return.

The auditorium at Duke university was filled beyond its seating capacity Tuesday night when she appeared on the stage. She was given a great reception as a tribute to her efforts and because she was one of the home-folk who had made good. But when she plunged into her program, and the audience heard her splendid mezzo-soprano voice negotiate the numbers with ease of the polished artist, the enthusiasm increased. The audience which came to applaud home talent, remained to applaud an artist. It was a great and deserved tribute to one who has made good. Durham people of her own Negro race, and of an understanding, sympathetic, appreciative white race, point in welcoming her home, and congratulating her upon the success she has brought to herself, to her race and to her home town.

# MUSIC NEWS

By CORA GARY ILLIDGE.

## Institute Holds Graduation Exercises

The commencement exercises of the Institute of Musical Art of the Juilliard School of Music were held at Carnegie Hall, Monday evening. Walter Damrosch, formerly of the New York Symphony Orchestra, addressed the graduates. Willem Willeke conducted the orchestra. This was one of the largest classes in the history of the school. The following five persons were among the eighty-three graduates:

Lorenza Jordan Cole, pianist, of Seattle, Wash., after studying several years with a Miss Gashweller, a pupil of the noted Leschetizky of Vienna, was given a scholarship and studied three years with the world famous concert pianist and teacher, Madame Liszniewska, who is master faculty of the Cincinnati Conservatory of Music.

In 1926 Miss Cole was the winner of the Juilliard Musical Foundation scholarship of New York. She was the only Negro represented in this competitive examination of 500 aspirants held in Cincinnati. She studied one year on this scholarship in Cincinnati and the past two here at the Institute with Carl Roeder. After giving concerts here and other cities, Miss Cole will leave in the fall for London, where she will study with Tobias Matthay through a scholarship given by Miss Mary White Ovington.

Novella McCrorey, pianist, daughter of Prof. H. L. McCrorey, president of Johnson C. Smith University, Charlotte, N. C., studied at the Syracuse Conservatory of Music prior to entering the Institute of Musical Art, where she studied two years with Arthur Newstead.

Arnetta F. Jones, pianist, daughter of Dr. W. T. Jones of Newport News, Va., studied in Pennsylvania with Mrs. Rudolph Hanon, a graduate of Meisner Conservatory, Germany, for two years, also one year at the Curtis Institute, Philadelphia. She spent the past four years at the Institute studying with Alton Jones, Madame Bergollo and George Boyle.

Vestilla A. Lassiter, pianist, daughter of Mr. and Mrs. James W. Lassiter, Madison, N. J., studied two years at Howard Conservatory of Music with Prof. Roy Tibbs. She spent four years at the Institute studying with Mrs. McKellar. She has a studio at Summit, N. J. She is also a member of the Delta Sigma Theta sorority.

Carl Diton, pianist-composer-baritone, who won a Harmon medal for composition last year, spent the past two years at the Institute studying voice with Gardner Lamson. Mr. Diton was treasurer for this year's graduating class.

# American Music

## Now Recognized

## As Entirely New

## Contribution

CLEVELAND, Ohio, May 17.—(AP) This country now produces music which speaks the American language without foreign accent and is recognized in Europe as equal to that which the Old World has produced, it was asserted tonight by Werner Janssen, who recently came here from this country to receive the Prix de Rome.

The winner of the much coveted award, which is granted by the Academy of Rome to musical composers of outstanding ability, said that Europe has come to recognize a definite "American idiom" in music. It is built upon the crooning negro melody and jazz with the spirit of American life as a background.

The negro melody is not imported, Janssen said, for it was born in the south under American influence. The spirit of the African is not in it.

The Prix de Rome fell to Janssen, who is only 30 years old, as the result of his compositions, "New Year's Eve in New York" and "The Obsequies of a Saxophone."

In all his compositions Janssen takes the color of American life from the streets, tall buildings, jails, anywhere that people move, and produces their strange sounds.

In composing an orchestration dedicated to the "squadron of death," he called in mechanics from the Cleveland airport to give their judgment as to the correctness of his reproduction of the sound of the airplane propeller.

## MUSICIANS AT PLAZA

## 10 DELEGATES TO CONVENTION OF MUSICIANS

## OF MUSICIANS

There were 10 Colored Delegates in the 35th Annual Convention of the American Federation of Musicians at the Copley Plaza Hotel this week. Wm. H. Smith, president of the Boston Local, was the Boston delegate. The Colored delegates had fine treatment and host otherwise and they met in the Convention. Mr. Smith saw Colored Boston well.

There were three delegates from the Chicago Local and others scattering. They were an intelligent and affable bunch.



# Mendelssohn's Choir Hear Hampton Choir

(Chicago Defender Foreign News Service)

HAMBURG, June 6.—The appearance of the Hampton Institute choir here in concert was greeted by music lovers who applauded warmly the renditions of the choir. The concert by special radio hook up was broadcast throughout Germany.

Among the music lovers at the concert was the grandson of the famous German composer, Mendelssohn. Dr. N. Nathaniel Dett, director of the choir and a composer of note, in honor of Mr. Mendelssohn had the choir sing a song composed by the German master.

## SAYS NEGROES' MUSIC WON PLACE IN EUROPE

CLEVELAND, May 22.—country now produces music which speaks the American language without foreign accent and is reorganized in Europe as equal to that which the Old World has produced, it was asserted by Kerner Janssen, who recently became the third man from this country to receive the Prix de Rome. 5-30-30

The winner of the much coveted award, which is granted by the Academy of Rome to musical composers of outstanding ability, said that Europe has come to recognize a definite "American idiom" in music. It is built up on the crooning Negro melody and jay with the spirit of American life as a background.

The Prix de Rome fell to Janssen, who is only 30 years old, as the result of his compositions, "New Year's Eve in New York," and "The Obsequies of a Saxophone."

He is conducting an orchestra and writing music at Radio Station WTAM here. He has written musical comedy melodies, and incidental music for dramatic shows. Before his appointment to WTAM he was assistant conductor and staff composer for the Roxy Theater Orchestra in New York.

## SECOND TRIP TO EUROPE SEEN FOR HAMPTON CHOIR

Belgian Queen Ap-  
plauds Singers Un-  
til They Reappear

A second European tour for the Hampton Institute Choir is forecast according to Dr. R. Nathaniel Dett, conductor and head of the music de-

partment of the school, who returned with the choir of forty voices to Hampton Wednesday morning.

"The tour afforded a very great opportunity for the choir," Dr. Dett told a Journal and Guide reporter when he was reached Wednesday by telephone at his home on the campus. "It is a new idea as to the cultural development of the Negro in America."

"The presentations by the choir," the famous composer stated, "were a good deal of a surprise to European audiences. It was not just what they had expected. But of course after they had been surprised, they received it very favorably."

"A second concert tour," he continued, "will create more interest than the first now that they are used to the type of music we presented."

Twelve local students were members of the choir, and also returned home Wednesday. They are:

William S. Mann, Jr., Phoebus  
Rudolph E. Charlton, Norfolk  
William S. Cooke, Jr., Newport News  
Miss Francis R. Drew, Norfolk  
Miss Doris L. Cannady, Hampton  
Miss Lucy A. Brokenburr, Phoebus  
Miss Elizabeth Collins, Norfolk  
Miss Gladys Jones, Hampton  
Miss Wilhelmina Porter, Hampton  
Grazelle E. Howard, Newport News  
Miss Mildred Lassiter, Phoebus  
Miss Dorothy Mainor, Norfolk

The two month's trip was filled with interesting events. In England, the choir sang for Ambassador Dawes who sponsored its London recital.

At Brussels the Queen of Belgium was present. Dr. Dett was presented to her. After the concert she stood and applauded until all the singers were forced to reappear.

In Salzburg, Austria, the Hamptonians sang in the Salzburg Cathedral. "Aria Maria" by Dett was given for the first time in that famous edifice in this recital.

Miss Ruby Truehart, Charlottesville, Va., sang the solo in "O, Hear the Lambs a Cryin'."

Miss Dorothy Mainor, Norfolk sang solos in "As By the Streams of Babylon" and "Listen to the Lambs" by Dett.

Charlie Flax, Morgantown, N. C., was soloist for "Water Boy" and "Aria Maria."

Mercer Bratcher, South Boston, Va., also had solo parts.

These soloists were given encores everywhere they sang. Dr. Dett stated. Appreciative audiences heard the

Hampton Choir in all of the six countries in which they gave recitals.

On board the S. S. DeGrasse going over the choir sang for the third class passengers. Returning on the same ship they sang for first class voyagers, and at the request of Dr. Dett all third class passengers were invited.

At this second recital the Philhar-

monic Orchestra members were present and were enthusiastic in their praise. The manager of the Philharmonic immediately made Dr. Dett an offer to sing in the Lewisohn Stadium in New York City this summer. The offer had to be rejected however, as the choir disbanded for the vacation.

## A Negro Symphony.

The City Colored orchestra of Baltimore, an organization of sixty amateur musicians, gave its first concert the other day. Around this nucleus and under the sponsorship of the city director of music, it is hoped to build a permanent Negro musical culture.

The project is worthy of the attention of everyone in America. It hints at the development of a Negro culture which has been impeded by both the whites and the Negroes themselves at times—by the former through refusal to grant to colored persons equal opportunities, and by the latter through dissatisfaction with anything except imitation of the white culture. To avoid these handicaps, the Baltimore orchestra is being given a free rein in its development, and critics of the first concert discovered marks of rhythm and tempo which were distinctly the Negroes' own.

This was a symphony orchestra. It played such things as Mascagni's "Cavalleria Rusticana," Beethoven's Minuet in G, and Schubert's March Militaire. It will no doubt demonstrate that, given the opportunity of development, Negro musicians are capable of something other than the "hottest" jazz or the weirdest spirituals. But to the degree that it acquires excellence without imitation, it will be a notable success. It is fair to hope that this orchestra—and eventually others like it—will add something better to the world's music, both in the playing and the composing.

CHELSEA, MASS.  
EVENING RECORD  
JUN 8 - 1930

## The Great Songfest

A great audience, remaining until 11 o'clock, marked the end of an incomparable and unique concert in the high school auditorium last night. The international choral festival, which is believed to be the first of the kind ever held in this country, was a great success as a feature of Chelsea's contribution to the observance of the Massachusetts Bay Tercentenary.

The dignified church choirs with their characteristic black robes and the attractive dresses of the women of the foreign language groups were pleasing to the eye, while the singing was of an exceedingly high order throughout. So smoothly passed the program that the audience was plainly surprised when the time came to pass out the prizes. Such singing, if continued, could have held the lovers of music there gathered in happy silence, except for applause, for another hour.

Prizes were awarded; but, so far as the audience was concerned, the names of the winners might have been drawn from a hat.

It should not be invidious to say of the small Malo Russian church that its choir, in attractive Russian costume and splendid singing, was of high credit to Chelsea. For out of town organizations, not a few hoped that the Negro choir from Cambridge would be awarded a prize. Their closing spiritual, "Bear your burden in the heat of the day," was not only a wonderful bit of harmony but it summed up and emphasized a philosophy that every race may well take to heart and profit by.

Must we wait another 300 years before a similar event takes place in Chelsea? Why cannot this feature be appropriated as a regular annual Chelsea event?



Music - 1930

GOBBE DEC 31 MBW DCS  
NEGRO COMPOSERS OPEN  
CONTEST

Conducted by Captain John  
Wanamaker, Jr., in Memory Of  
His Father. 1-2-31

The fourth annual contest in musical compositions for composers of the Negro race has been opened again this year by the son of its interested originator Rodman Wanamaker. The prizes this year, amounting to \$1000, are to be divided in four classes after the well-known judges (whose names will be announced immediately after the close of the contest) have received a decision. These prizes are offered, as originally, through the Robert Curtis Ogden Association of Negro employees of the Wanamaker Store.

The classes are as follows:

Class I SONGS—with or without words, for any voice with piano accompaniment. Solo obbligato instruments may be used or not as the composer desires.

First prize, \$100, second, \$75.00.

Class II: DANCE GROUPS—for instrumental work exclusively. The latitude allowed for the composer is large, for the work may be written for any solo instrument, violin, violincello, piano, etc—or if the composer pleases, for groups of instruments. First prize \$100, second \$75.00.

Class III NEGRO SPIRITUALS—may be written in any form or solo or for chorus work with band, orchestra or organ accompaniment. 1st prize, \$100, 2nd, \$75.00.

Class IV: SYMPHONIC WORK—largest in musical form—being a choral work with band or orchestra accompaniment. The work must be more than ten minutes for performance. Solo or quartet parts may be used in connection with the chorus if so desired. There is only one large prize, \$500.00.

THIS CLASS CLOSES JULY 15, 1932.

Composers sending in manuscripts must observe the following rules: The classification must be

marked plainly on envelope and manuscript which must be sent flat (not rolled or folded).

Manuscripts must be completed and legibly written in ink on printed paper.

A pen name must be written on the manuscripts (the real name and address shall not appear thereon). The real name and address must be sent in a separate sealed envelope, the outside of which shall contain the assumed name of the contestants. Negro idiom is preferable but not essential.

The contest is limited to Negro composers of the United States.

All compositions must be in the hands of the Robert Curtis Ogden Association not later than midnight of July 15, 1931.

All compositions should be addressed to: The Robert Curtis Ogden Association, John Wanamaker Store, Philadelphia.

Song poems without music will positively not be accepted.

THE RIGHTS OF PUBLIC PERFORMANCE OF THE WINNING WORKS REMAIN WITH THE ASSOCIATION FOR THREE MONTHS AFTER THE AWARDS HAVE BEEN MADE.

Originality, quality of musical thought, and workmanship will be the determining consideration. It was the hope of the founder, now is the hope of his son and the desire of the judges that: "contests of this sort will necessarily bring forth the best efforts of the Negro composers and contribute something worth while in a musical way to American Art."

"Someday in the future an American composer will dig down into the subsoil of Negro folklore and Negro folk music and produce the first genuine and distinctive American musical composition of vitality and strength. This music will not be either folk or racial, but something artistic, folklore a super-structure which will rise above racial lines" this was the prediction of James Weldon Johnson, Negro author and poet.

The first of these contests was originated by Mr. Rodman Wanamaker in 1926 when more than 260 compositions were submitted. Each year the standard of the work has been on a noticeably higher basis which has been most encouraging to the sponsors. The judges in the past have been such well-known musicians as Thaddeus Rich, Edwin Franko Goldman, Nat Shilkret, Henry T. Burleigh, Charles M. Courbois and many others.

The names of the winners will be made public through the National Association of Negro Musicians.

P. S. It will be greatly appreciated if you will send to me in care of the R. C. O. in Wanamaker's Philadelphia, a copy of the edition in which this article appears.



Music-1930

## "Canned Music" and Poor Shows Cause TOBA Slump

CHATTANOOGA, June 20. — The hue and cry of the fellows who are putting forth what might be considered a super-human effort to amuse the show-going public over the theater Owners Booking association circuit has been attributed to many causes, according to reports coming from the ranks of the traveling shows and vaudevillians and landing on the desk of Sam E. Reevin, treasurer-manager of the circuit. But a canvass of the circuit and direct contact with the managers has proven that the general consensus of opinion is that the public has been worn threadbare with "canned music" and a similarity of offerings in vaudeville and the managers over the circuit have definitely decided that it is high time to close the doors of their theaters and give the public a rest for the summer and in the meantime allow the managers and producers of shows and vaudeville to pull themselves together, think out new ideas and build bigger and better shows for the coming fall season.

There is no doubt the fact that "old general public" is at all times ready and willing to train his optical guns on shows in the flesh and when these shows are presented with a decidedly new "twist," with speed and class, the "boogie boo" of "hard times" will head for the proverbial sticks. It is not, of course, to assume that all shows playing the circuit in the immediate past have been poor, but as before stated, the public has become tired. The theater owner has taken cognizance of this fact and closed with a view to offering him greater inducements when the hot weather is over.

It is earnestly hoped by theater owners that when managers and producers start casting and producing their shows for the coming season that the idea of pilfering and reproducing will be dispensed with and that more original ideas will come into being. The "Good and Bad Wife," "Haunted Hotel," "Judge for a Day," "The Doctor" and about 200 other ideas of the late lamented Bob Russell should be dispensed with and forgotten. Managers and producers can by ceasing to travel along that "least line of resistance" produce just as many new shows as did our great producer, Mr. Russell, and when this is done the old moth-eaten remark, "The people jes ain't got no money," will be out and consecutive and profitable bookings will be the result.

Sam E. Reevin, booking manager of the circuit, has declared himself regarding the matter of giving routes to shows that will stand up for the entire season and the theater owners say they will receive them with open arms.

## Lois B. Deppe Makes Good With Voice

Beginning his career as a singer at the age of 6 years, Lois B. Deppe, lyric baritone artists, after 14 years of concert and stage appearances, has arrived at the point where success is assured. The popular stage star during the years of climbing upward has appeared with Mme. Patti Brown, Marion Anderson, Mme. Florence Cole-Talbert and other outstanding artists. He was for six years director and vocalist with Deppe's orchestra in which the well known Chicago orchestra director, Earl Hines, was a member.

Mr. Deppe, who was born in Kentucky but reared in Columbus, Ohio, is not the product of vocal instructors. He acquired his vocal control and stage poise through years of self-instruction and experience and by observing the outstanding vocal artists on the concert stage. He attracted the attention of New York producers while appearing as soloist at the Empress theater, Columbus, where he sang for two years and six months.

Going to New York city the baritone joined "Blackbirds" and immediately became a star. His rise since then has been rapid. Mr. Deppe, aside from working in "Great Day" and "Hello Paris," has appeared in the leading Publix and RKO houses with success. He plans to return to New York in August to begin rehearsal for a new Shubert production.

The center of his activities, however, is not around the stage, but around his wife, Mrs. Christine Deppe, and their 11-month-old daughter, Tosca, who reside in Columbus with Mr. Deppe's parents, Mr. and Mrs. James Richardson.

The artist stated that our theatergoers must learn to appreciate good music and not to constantly expect those behind the footlights to render songs and numbers not befitting their voice and training. "I find it very difficult to put over the same numbers before my people that I sing with marked success before white audiences. This is due to their lack of appreciation of the finer numbers, but we artists get the blame," Mr. Deppe asserted.

## Pianists Wins Scholarships

CHICAGO, July 13 (A.N.P.)—The privilege of a special Chicago musical college scholarship with Percy Grainger, internationally famous concert pianist and teacher, was the coveted distinction won by two young colored women last week when Miss Hazel Harrison of Chicago and Mrs. James C. Williamson of Cheyney Institute, Pa., won in a closs of 30 contestants.

Miss Harrison, who has studied in Euope for a number of years, is recognized as one of the foremost concert pianists of the colored group. Mrs. Williamson, who will take the "How to Study Classes" course of the master school, is a former teacher of Tuskegee Institute, who is now located at Cheyney Institute, where her husband is one of the instructors. This is her second scholarship. Last year she won the Boguslawski scholarship at the same school.

Macon, Ga. Telegraph  
Friday, June 20, 1930

## NEGROES TO GIVE SECOND PROGRAM

Large Chorus Will Feature Singing of Spirituals

### JOHNSON TO REPEAT SOLOS

The Negro recreation chorus of 200 voices will appear for the second time at 8:30 o'clock tonight at the Macon auditorium in a program which will feature the spirituals which met with so much approval at the first concert.

Tickets for the concert will be on sale starting at 3 o'clock this afternoon at the box office at the auditorium. Admission will be 25 cents for adults and 10 cents for children.

In place of the operatic solos on the previous program, three additional spirituals will be sung. This change is made in response to the general demand for more of that type of music in the second concert.

George L. Johnson, Negro director, has also been requested to give additional solos. He will sing Because and Rocky Road and a third solo on the program tonight.

Trained Four Weeks  
During the last four weeks, John-

son has been training, not only the chorus of 200 voices, but has been perfecting an organization which is to carry on similar choral singing after he leaves. In this group there has been a class of leaders who have been in training to carry out the work after Johnson's departure.

A demonstration of the possibilities of an untrained voice with but a four weeks' training period was given on the former program and will be repeated on the program tonight in the singing of Carrie L. Wright. The sweetness of her voice was recognized by the leader, and she was given a solo part after the short training. Last Monday night was her first appearance before any audience and tonight will be her second.

The program is sponsored by the Macon Playground association, of which Mrs. Wilma E. Beggs is supervisor.

## LILLIAN EVANTI ACCLAIMED AT NAPLES, ITALY

Wins Praise Of Critical Italian Audiences In Appearance In Europe

Naples, Italy (A. N. P.)—Mme. Lillian Evanti, who has had concert triumphs both in America and abroad, won the praise of critical Italian professionals when she appeared here may 26th in "Rappresentazione Straordinaria" in which she sang the title role of the Opera Traviata.

Her operatic debut which climaxes a long period of study under foreign masters was commented upon by leading Italian papers as follows:

"Last night the Signorina Lilliana Evanti was warmly feasted by the public and deservedly so, in the role of 'Violetta' in 'La Traviata.' Her art, in truth, gives full value to her voice, which is well-modulated and true to pitch. She gave to the personage a combination of poetry and dramatic feeling, with a style full of grace and beauty. She was greatly applauded at the end of each act and at all of the high points."

"Lillian Evanti in the role of 'Violetta,' sang with a voice clear and true to pitch and with a transparent timber."

—Corriere della Sera.

"In the role of 'Violetta' was frankly and enthusiastically applauded the prima donna, Lillian Evanti. She is greatly admired for her beauty and limpidity of her voice."

—Secolo Sera.

## Roland Hayes Denies

### Changing His Citizenship

A cable from Roland Hayes to his management in Boston refutes a rumor that has had some circulation to the effect that he intends to relinquish his American citizenship. The cable reads: *New York*

"I have no intentions of changing my American citizenship. I have never entertained such a thought. My manifested interest in America and the philanthropic work to which I devote practically the whole of the financial gain from my tours—namely, for student aid and the maintenance of an experimental farm in rural Georgia directed to the purpose of community uplifts—are of such import to me that an idea of the sort is beyond my imagination."

Mr. Hayes will return from Europe next month to open his seventh tour of his own country. 9 24 30.



## ROLAND HAYES

Roland Hayes, through his mastery of music, has been a powerful argument for his race. He has had entry and pleaded our worth where we needed to make friends.

The Kansas City concert of Mr. Hayes brought out a different service he is rendering the race. Over three thousand of his own people heard him, a large number of them young people, still looking out on the world wondering what it will do for them. To these he was an inspiration. One young woman who had been dubious about her lot because she was a Negro, lifted her head proudly and said she now understood her marvelous privilege in having the superlative task and the courage to face it.

Besides these two major relations to his people, Roland Hayes brought us our cultural opportunity. The prescription which Kansas City places upon Negroes, makes our attendance upon musical events very limited. Of course we are losers thereby. But it is not our fault. It is better that we never hear music than suffer insult. It took an artist of our own to make us know we were welcome in the audience. Our exemplary conduct on this occasion should shame the promoters of grand opera and other musical events, who have made our attendance difficult, if not impossible, in the past.

## A Sermon On A Statue

From New York Herald-Tribune

Antonio Salemme made a great black bronze statue of Paul Robeson, the Negro actor and singer who is now starring in a London production of "Othello," and the huge figure stood for a year in the Palace of the Legion of Honor at San Francisco, without so far as the record shows, stirring immoral thoughts in any Californian breast or provoking the least embryo of a race conflict.

The statue has been on exhibit at the Brooklyn Museum for two weeks and will be there until September, and, while it has been admired, it has stirred neither Mr. Sumner nor the Ku Klux Klan to protest. The fact is that most of New York did not know the statue was there, and would not have known it unless certain events in Philadelphia had become public.

What happened in Philadelphia was this: The Sulptors' Committee of the Philadelphia Art Alliance asked Mr. Salemme to send his statue for its

exhibition in Battenhouse Square. Mr. Salemme accordingly sent it. But some worried soul on the executive committee in Philadelphia looked at the figure and was filled with alarm. The statue was recreated and returned, with a letter noting that "the colored problem seems to be unusually great in Philadelphia." Mr. Salemme said nothing about it, but sent his statue to Brooklyn.

Now the silly story has leaked out, and we do not doubt that there will be discussions and debates and ill feeling in Philadelphia and that race consciousness will be intensified. And the obvious lesson of this little story seems to be that it is not Mr. Salemme's statue which will be responsible, but the foolish worries of the alarmed member of the executive committee of the Philadelphia Art Alliance, who has caused harm to grow where for his own scruples, it did not exist. It is a perfect sermon on the folly of censorship.

Augusta, Ga. Herald  
Sunday, February 23, 1930

## Story of the Negro Race Will Be Told in Pageant

Six Hundred Voices Will Be  
Heard at Imperial Theatre  
on March Seventh

### TO BUILD PLAYGROUND

(By Beverly Brown)

Friday March 7 will mark an epoch in the field of entertainment, not only for Augusta, but for the entire Southeast. Augusta has had its share of legitimate drama, its reviews, musical comedies, minstrel shows and artistic culture courses, but never before have they had the privilege of seeing a glorious spectacle of color and song produced solely by members of the colored race.

The Community Service is sponsoring this stupendous entertainment and has brought to Augusta, J. M. Pollard, a negro of the highest type, a specialist in his line, who is staging the production. More than 600 people are being trained in the pageant and in the chorus of spirituals.

Augusta will patronize the performance, first because it is a civic movement, in that the proceeds will be used to purchase and equip a playground for negro children. Then they will go to the theatre because of the unique feature involved and because of the pleasure they are certain to obtain.

### NEGROES FINE IN SPIRITUALS

The negro's contribution to music is the spiritual and much emphasis will be laid on this feature. Director Pollard reports that Augusta negroes sing them better than most of the groups with which he has come in contact.

As to the colorful pageant, it will depict the entire history of the negro race. It will reveal the dark pitiless ages, and show how Africa itself has actually become a contributor to civilization through her dogged tenacity to meet the fast approaching western civilization.

This last week has been devoted not only to training the cast and chorus, but also to the matter of organization. There are many com-

mittees at work, both white and colored. Rev. Frederick E. Smith is chairman of the committee representing The Community Service. Serving him are many of Augusta's most representative citizens.

The colored committees are all under the direct supervision of W. S. Hornsby, one of the city's outstanding colored citizens. This next week all schools, community centers, fraternal orders, civic clubs etc., will be visited and the pageant will later be announced from every pulpit in the city.

The song fest and entertainment will be given exclusively for colored people at the Bethlehem House on the nights of March 4 and 5. The gala performance for the white citizens will be at the Imperial Theatre on March 7.

# WHITE MAN'S PROPHECY WINS IN THE NEGRO'S EVOLUTION OF JAZZ

tration and arrangement the band plays. He arranges the bookings and directs the exploitation in general. He selects the records made for the various phonograph companies and is master of the destinies of Ellington.

The success of Duke Ellington and his band has fulfilled Mills' prediction with regard to the Negro's rightful claim to the origination and evolution of jazz. This is based on the fact that many of the big bands use Ellington orchestrations and arrangements in their rendition of the popular dance tunes. Ellington is the ace of rhythm jazz leaders and his barbaric style of music is backed by a jungle atmosphere that has made this type of music a sensation.

Ellington and his orchestra, besides being the chief attraction of Harlem for five years at the Cotton Club, has gained laurels in Ziegfeld's production, "Show Girl." Maurice Chevalier personally selected Ellington and his band to play for him at his two weeks' concert at the Fulton. The crowning point of Ellington's career was reached last week when Radio Pictures signed Ellington and his band to appear in their picture featuring Amos 'n Andy, the radio stars.



IRVING MILLS

According to Irving Mills, "the Negro is the rightful exponent of jazz, and its development and exploitation has been the basis on which all white musicians have built their experiments."

Irving Mills is a white man who is the manager of Duke Ellington and his famous Cotton Club Orchestra. Mills has been in the music business for many years, being a member of the staff of Mills Music, Inc., music publishers. Mills is a big writer and a singer who has gained considerable fame for himself on the phonograph discs. He discovered Duke Ellington when that personage arrived from Washington, and with a five-piece colored orchestra made his debut at the Kentucky Club in New York City. Mills signed Ellington, and after years of work and study he developed this organization into one of the most talked of musical combinations in the world; today this colored man and his band rates on a par with Paul Whiteman, Vincent Lopez, Ben Bernie and many others in the realm of modern music, as a result of Mills' work and managerial ability.

Mills personally supervises every orches-



# NEWLY RECORDED MUSIC

Time 10-26-30

## Devotional Spirituals by Negro Choir Some Vocal and Instrumental Records

By COMPTON PAKENHAM.

FOR some time it has been obvious that it could not be long before Hall Johnson's Negro Choir made its appearance on the record lists. The only question was under which seal they would make their debut. With Warner Brothers having made a feature film of the group, it seemed that Brunswick would act as gramophone sponsor, but, as it turns out, Victor got the credit. (No. 36020.) The first record, a twelve-inch black label, gives us a generous and representative sample of their work and comes even as two years ago at its first appearance the choir did, as a well-

come relief to the usual run of pseudo and would-be sophisticated concoctions which are being paraded as the right thing in colored art, or put together and rendered frankly with one eye to the ignorance or supposed taste of the general public. With the exception of the first item, "Ezekiel Saw de Wheel," the selection consists of devotional spirituals and includes such familiar titles as "Swing Low, Sweet Chariot," "Good News," and "Standing in the Need of Prayer," together with "Keep Yo' Hand on the Plow" and "Religion Is A Fortune."

We are constantly having it rubbed into us that whoever has not heard the Southern Negroes chanting naturally and casually, as it were, in their proper surroundings has no right to give so much as a half-hearted grunt of approval or censure at metropolitan adaptations of their songs. We also seem to remember a Hall Johnson program note to the effect that the intention of his group is to present the melodies in such a way as to carry the old spirit and convey the sincerity that was originally responsible for them. As products of camp meetings and plantation gatherings Negro songs are not properly quartet material. Formalization or refinement can do little more than rob them of their essential qualities. It is for this reason that the choir has been established as a group of fifteen—nine male and six female voices. It was no accident that landed this corps into the cast of "The Green Pastures." Five years ago Hall

sitting through the musical and dramatic climax; and Mme. Rethberg has not bothered overmuch to disguise her voice during her delivery of the one word on which she is required (for royalty considerations, doubtless) to double for Amneris. But in spite of these deliberate blunders, this release is probably the best that has been made by the Metropolitan singers and Victor. The trio are in excellent form and good voice. Rethberg has done better, but Lauri-Volpi never. For a change he does not rattle the windows and cause the sound-box to jar. De Luca is particularly splendid. The voices of few singers are capable of imprinting themselves on the wax in such a manner that in reproduction they are unmistakable on account of carrying their precise characteristics. De Luca's is, and always has been, one of these, and in this regard his work here is exceptionally happy.

Ivar Andresen, the Metropolitan's new Wagnerian basso, seems to be an inveterate and versatile recorder. He first came to the notice of gramophone owners on this side with his two renditions of King Mark in Coor a walk through the suburbs. Hence the procrastination which has left the record to be mentioned so late in the day. As a matter of fact, comparative regularity on Columbia lists of single records. His last release was of Hagen's Watch and Pagner's Address and now he gives us "Ruhe, meine Seele" and "Nachtgang" (Richard Strauss) with Dr. Franz Hallasch performing worthily at the piano. Strauss' lieder, or any of the genre, come too infrequently not to receive a thankful welcome, and this is for preservation, even though Andresen does not seem able to forget his service at Balreuth. These few, simple words are as nothing in the mouth of such an inveterate old babler as Gurnemann, and at times it seems that all will be lost in the tremendous voice. But this is a laboratory, problem, and, for us, soft needles are still obtainable.

WOLF-FERRARI, whose "Secret of Suzanne," "Jewels of the Mandonna" et al. seemed to promise a great deal more, had his latest production, "Sly," at Scala a couple of Winters ago. He dealt with the post bon viveur and general nuisance Christopher of that ilk, and told a harrowing tale of the same general family to which "The Jest" belonged. From the opera Columbia produces what seem to be two

redolent of its origins, worth having for what it is—one side of infectious good spirits. The Wagner is puzzling. It was composed in feverish despair and undoubtedly reflects the mood of its inception. Fried commences in fine fettle, but before the third side arrives something has been lost. The overture has a more positive direction than he imparts to it. In this rendition it seems the tale of a river which loses itself in the sands. We may be wrong about this, but at any rate the first side and a half is beyond a doubt young Wagner.

### MUSIC IN HUNGARY.

THE compositions by native composers which are continuing to head the list in Hungary's musical programs include Ernő Dohnányi's "Festal Overture," "Ruralia Hungarica," "Quartet for Stomp," Zoltan Kodály's "Janos Hary," "Psalmus Hungaricus," Jenő Hubay's "Anna Karenina," Ede Poldini's "A Carnival Wedding," Bela Bartok's "Dance Suite" and Bela Szabado's "Fanni."

In the last decade thirteen new operas have been presented at the Royal Hungarian Opera House, five of which still hold the boards. Jenő Zador's "Diana" and Karoly Hentschel's "Aphrodisia," after Temesvar, have been well received.

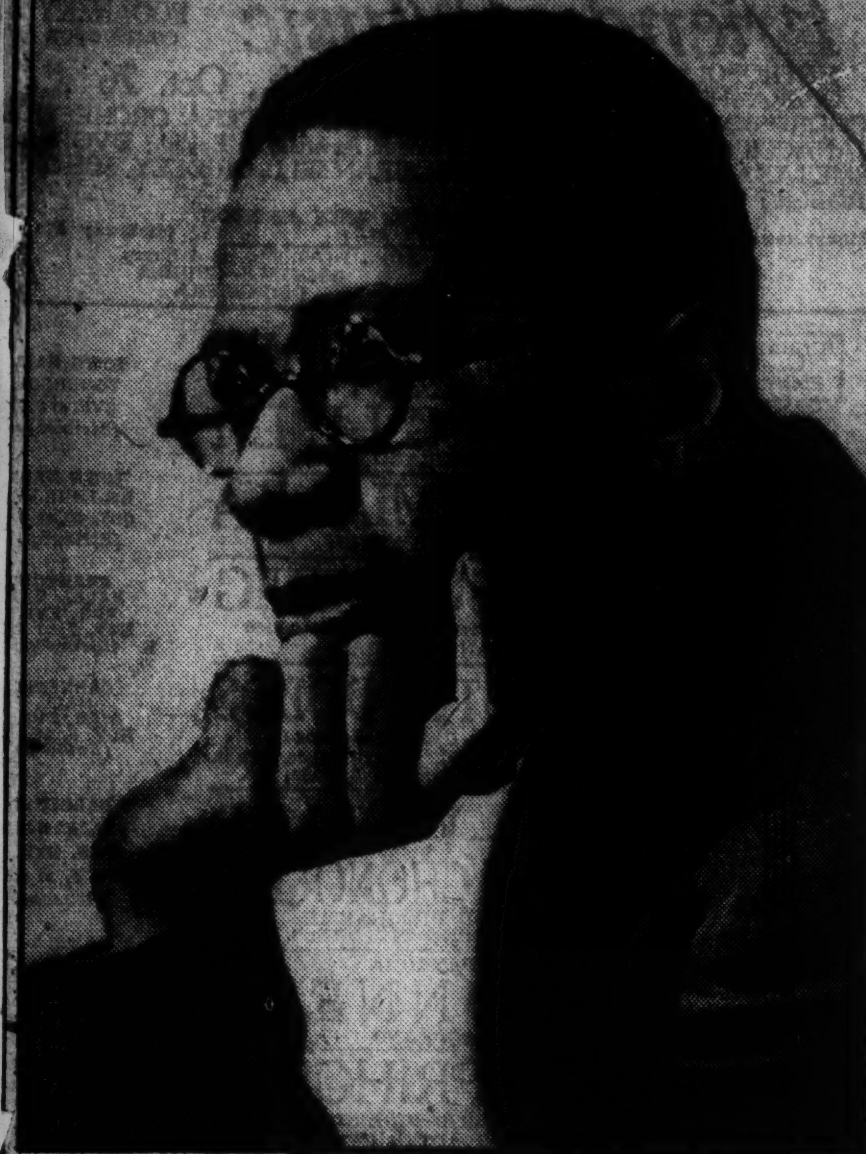
Light opera is headed with Poldini's "A Carnival Wedding." Other favorite operetta composers are Bela Szabados, Arpad Szendy and Kacsóh. Zsigmond Vincze's setting of Istvan Geczy's "The Stronger" and Istvan Gajary's music to Frigyes Ferenczy's "Prince Argirus" retain interest.

Modern tendencies are heard in Tivadar Szanto's music to Menyhert Lengyel's Japanese tragedy, "Typhoon," Zoltan Kodaly's "speaking-singing opera," "Janos Hary," and Szolt Harsany and Bela Paulini's setting of Jano Garay's poem, "The Discharged Soldier."

The Vienna Staatsoper announces that its plans from now until December include Weinberger's "Schwanda" and Richard Heuberger's "Der Oserball" as novelties.

On two records (90077-8) Brunswick has re-pressed from a couple of Polydor matrices. Three sides are taken up by Wagner's "Eine Faust Over-relic of the hungry Paris days played by the Berlin State Orchestra under the direction of Oscar Fried and the remaining face carries the Hungarian March in C minor, Schu-llk, and told a harrowing tale of the same general family to which "The Jest" belonged. From the opera Columbia produces what seem to be two





Hall Johnson, Whose Negro Choir Has Recently Made Its First Appearance in Victor

# Dr. Dett's Artistry Removes Color Line In World Of Music

*Journal and Guide*  
Hampton Choir Under His Direction Dis-  
pels idea That Negro at Best With  
Folk Music Primitively Sung

There are many music lovers who still cherish the idea that the Negro is at his best with no other than his own spirituals or folk music sung in the primitive style. This association of the Negro exclusively with his own great contribution to music in the form of exquisite and plaintive melody which may be heard in any piney woods Negro church or sensed in New York's New Symphony, is a part of our custom of segregation of the Negro, both actually and mentally watered and nurtured throughout our democracy. It is thus quite a shock to many to hear a Negro artist sing classics or a Negro choir handle, with true feeling Russian or French folk songs, for the finest musical tone of the school has through

instance. One of the outstanding cultural values of the last two decades has been the emerging of individual Negroes from the segregated group out of the stereotyped mass, into the artistic life of the nation—emerging not as Negroes but as artists, gaining ground where individual performance and attainment are the measure, rather than skin color.

## A Few Examples

Roland Hayes, James Weldon Johnson, Countee Cullen, Nathaniel Dett, and George Washington Carver are a few examples. When Roland Hayes sings he is accepted as an artist. His talent is not Negro talent or his singing Negro singing. His artistry is measured by world, rather than by race standards. Countee Cullen has placed himself as a poet among poets. His work has a universal appeal.

When one hears the Hampton Institute Choir under the direction of Dr. R. Nathaniel Dett one is not conscious of the race of the singers but is carried beyond the pale of race and segregation into the realm of artistry where there is no color line.

The Hampton Choir will appear in Norfolk, on Monday, November 10, at 8 p. m. at the city auditorium, in the first public appearance following its very successful European tour.

These men and numerous others have come into the public consciousness as individuals, as personalities, and they have done so by the road of definite achievement in chosen fields of endeavor. One of these men, Dr. R. Nathaniel Dett, director of the School of Music of Hampton Institute, is now nationally recognized as a great composer and musician; recognized, too, as the director of one of America's finest choirs. He is a pioneer not only in the developing of primitive folk songs into art forms, but he has freed the Negro ensemble through his choir from the confines of the more primitive types of folk song singing by his presentation of certified programs handled in distinctly professional manner on a plane of artistry rather than of race.

## Born In Canada

Born in Drummondville, Ont., Canada, Dr. Dett graduated from the Oberlin Conservatory of Music in 1908 with the degree of Bachelor of Music. Since coming to Hampton, Dr. Dett has been honored with the doctor's degree of both Oberlin and Howard Universities. He has received two awards from Harvard, the Francis Booth prize for original vocal contrapuntal composition in the style of Mozart, and the Bowdoin prize for his essay "Emancipation of Negro Music."

Coming to Hampton Institute in 1914 from Lane College, Jackson, Miss., and from teaching at Lincoln Institute, Jefferson City, Mo., Dr. Dett began his work with the Hampton Choir. It is for this student group that many of his choral numbers were written.

## Gets Harmon Award

In 1926 Dr. Dett received the gold medal award of the Harmon Foundation in recognition of his creative work on a plane national in scope and contribution. As a moving spirit in the Musical Art Society at Hampton Institute, Dr. Dett has brought into the institution musicians of the highest type and has given students of the school and incidentally to the surrounding communities, rare musical opportunities. His Choir has thus been able to compare itself with the finest choral organizations and the musical tone of the school has through

his efforts been brought to a high point. Among the attractions Dr. Dett has secured as part of the Musical Art Society's program have been: Max Rosen, Hans Kindler, The Little Symphony Orchestra, The Denishawn Dancers, Russian Symphonic Choir, Russian Cossack Chorus, The English Singers, The Mexican Orchestra, Zimmer Harp Trio, Kedroff Quartette, and the Royal Belgian Band.

## Recognizes Talent Quickly

Dr. Dett's work with students has been unusual for he has the faculty of recognizing and developing musical talent. This was shown recently in a Christmas concert when over one-tenth of the entire student body of the school was on the platform either in the choir or in the orchestra. He is able to take untrained material coming to Hampton from city or country schools and in a short time weld it into a musical entity such as has gained unusual musical prominence for his choir.

Dr. Dett's own compositions include three suites, "Magnolia," including the "Juba Dance," "In the Bottom," "Enchantment," a recently published sonatina in four movements, "Cinnamon Grove," and many choral compositions based upon folk theme, among them "Listen to the Lambs," "Oh, Hear the Lambs A' Crying," "Don't be Weary Traveller," "Babylon's Falling," "Somebody's Knocking at your Door," and many other compositions using the higher musical forms. Dr. Dett also edited "Religious Folk Songs of the Negro as sung at Hampton Institute," which includes an unusual preface on Negro music by the editor.

## Also A Writer and Poet

As a writer and poet Dr. Dett's ability is marked, and although this side of his genius is not generally known to the public the creative power of the man is thereby emphasized.

Dr. Dett's aim in music is perhaps best summed up in his own words, "My idea has been to put Negro music on a truly dignified and artistic basis. As the spirituals stand they are too crude for the formal church service. In spite, however, of all that is said against the folk song from an artistic standpoint the religious element dominates. My choruses, based on Negro folk themes, are not in any sense arrangements. The folk character is gained in some instances from only a line of folk song serving merely as a theme upon which an entirely new composition is created. All the material used in the development of the folk song composition is, as far as possible, drawn from folk song sources or very closely imitates folk song style."

It is through the work of such individuals as Dr. Dett who by their talent affect the feelings and attitudes of countless hearers through the vehicle of music, that greater sympathy and understanding between races may best flower.

## A Famous Man Speaks

Dr. Will Alexander, director of the Interracial Commission, recently said at Hampton Institute, "We are trying to get to that place in interracial work where any policy, whether it be segregation or anything else must be based on the sacredness of personality. The primary wrong of the present interracial situation is that such a large number of people do not recognize

that the first essential element in it is that Negroes are persons. "I am inclined to think that this stereotyped Negro that has grown up in the American mind will be broken finally by the Negroes themselves and that what white people do to contribute to it will be, ultimately, relatively unimportant."



Music-1930

# Thunderous Applause Greets Singing of Spirituals

Chicago, Ill.

(Photos on Picture)

The Chicago Tribune's Chicago-land musical festival, staged among the five central states — Illinois, Michigan, Wisconsin, Iowa and Indiana — assisted by 35 newspapers, including The Chicago Defender, was a colossal success at Soldiers field, Chicago, last Saturday night.

From the time that John Burdette, an elevator operator in a downtown Loop building, won at Chicago's great Oriental theater the first place among Chicago's baritone, the 1,000-voice chorus dominated the contest with their peculiar musical genius throughout the preliminary trials to the triumphant climax before a crowd of 150,000 spectators at Soldiers field.

John Burdette took the third place among the baritone of the five states composing



Prof. Mundy



Prof. Jones

world to hear a musical festival so silent and spellbound as the clear and rich tones of Burdette's voice was perfectly amplified in the famous song, "Ole Man River." When the last notes died, the audience burst forth with thunderous applause, like the mighty wash of ocean waves against a great cliff.

The massed choir of 1,000 voices, sponsored by The Chicago Defender,

Robert S. Abbott, publisher, was the feature of the show. After the throng had joined in singing "Sweet Adeline," in which the sweet tones of the song were thrown first to 75,000 spectators in the east stadium across to 75,000 in the west stadium in great echoes, Prof. J. Wesley Jones, president of the National Association of Negro Musicians and leader of the Metropolitan Community church choir, led the 1,000 voices in the stirring spiritual, "I Couldn't Hear Nobody Pray." Miss Magnolia Lewis was soloist.

Intercepting the continued applause, the announcer gave out that "Swing Low, Sweet Chariot" would be the next number. The applause held up the singing for two minutes. Then Prof. Edward A. Boatner of



Prof. Boatner

greater Chicago-land, but because of popular demand the Tribune placed him on the program. He was the first thrill the audience received on Saturday night.

In the great outdoors, canopied by the clear sky and balmy air, lighted by powerful searchlights of rainbow colors, the greatest throng in the

world to hear a musical festival so silent and spellbound as the clear and rich tones of Burdette's voice was perfectly amplified in the famous song, "Ole Man River." When the last notes died, the audience burst forth with thunderous applause, like the mighty wash of ocean waves against a great cliff.

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Pilgrim Baptist church choir led the mass choir in that melodious and most popular spiritual. Miss Zelma Watson was soloist.

The audience was now silent and restless with the spirit of the music. Prof. James A. Mundy of the Mundy Choristers, who with his choir had early in the afternoon won second place in the choir contest, took the baton in his hand. As the two powerful red, white and blue searchlights from the length of the field played upon his white dressed form, Professor Mundy raised his arms, and the thousand voices in unison sang "The Ole Ark's a-Movin'" as specially arranged for the festival by Professor Mundy.

The spirit of the stirring and swinging song took possession of the crowd, which rose almost in unison to watch the moving figure of Professor Mundy control each note and end the song on a high chord as from one vast throat. Again the applause won an encore for the crowd, as it had for Burdette. But after Mundy had led "The Ole Ark's a-Movin'" as an encore the applauding continued, and the radio announcer pleaded with the crowd to cease applauding and allow the program to continue, as the time limit would be up with the National Broadcasting association. Then the Deep River quartet, which won first prize in the contest, sang a spiritual.

As is often the occasion, moved by one great emotional impulse—especially the love of music—racial barriers and narrow prejudices are dispelled. Without any discrimination, without regard for creed or color, the various bands sat together, arranged according to instruments. Anybody for the price of 25 cents—and when 10,000 persons were outside at 9 o'clock the gates were flung open, and for the entering—anybody might sit anywhere a seat could be found, from immediately around the loud speakers to the topmost place in the Stadium. Never in American history has art so successfully triumphed over the narrow prejudices of mankind. Truly America showed itself to be a democratic and a great country, a people moved by the finer things of living—the musical and artistic inheritance, which integrates and combines a people into one cultural group.

The entire chorus of 5,000 voices, led by Noble Cain, rendered the "Hallelujah Chorus," from Handel's great oratorio, "The Messiah." Like a mammoth voice alone in space taking form and dominating the air, without the use of the amplifiers of the north field, the rich mixture of voices—Russian, Negroes and whites—filled the Stadium with music of the German, Frederick Handel, who wrote the greatest English music.

The orchestra finished Tschalkowsky's overture, "1812," led by Grobel, and played "My Country, 'Tis of Thee," with the echoes of stirring music, like a mighty aftermath, throbbing through the soul.

In the elimination at the downtown theater early in the day Brown's mixed quartet got second place among Greater Chicago-land singers.

NEW YORK HERALD

AUG 31 1930

## Winners in 1930 Contest For Negro Composers

### Five Prizes Awarded for Four Types of Works

The following results are announced in the contest for Negro composers sponsored by the late Rodman Wanamaker and conducted by the Robert Curtis Ogden Association of the Philadelphia Wanamaker Store.

In the first class, calling for songs, the first prize of \$150 went to William L. Dawson, 4028 Parkway, Chicago, for "Jump Back, Honey, Jump Back." The second prize, \$100, was awarded to Penman Lovinggood, of 119 Edgcombe Avenue, New York, who has given song recitals here, for "Hinder Me Not." In the second class, for dance groups, Mr. Dawson won another first prize of \$150 with a scherzo; Major N. Clark Smith, of 5000 South Parkway, Chicago, won the \$100 second prize with a Negro folk song suite. In the third class, for spirituals, the \$150 first prize was awarded to Druscilla Tandy Altwell, 511 Tormillo Street, El Paso, Tex., for "Wade in de Water"; Major Smith won another second prize with a Negro folk song prelude. In the fourth class, for a choral work, J. Harold Brown, of 228 West Twenty-eighth Street, Indianapolis, won the sole prize of \$250 with "African Chief."

This year's prizes were offered by Captain John Wanamaker jr. as a memorial to his father.

The judges included Edwin Franko Goldman, Theodore Drury, Giuseppe Boghetti, Nat Shilkret, Orlando E. Wardwell, W. Franklin Hoxter, Perry Bradford and J. Rosamond Johnson. This contest is to be held again next year.

Greensboro, N. C. News  
Sunday, October 26, 1930

## FAMOUS NEGRO TENOR WILL BE HERE NOV. 14

Roland Hayes Has Won  
Renown By His Delicate,  
Floating, Half-Voice.

### IS ACCLAIMED BY PRESS

Roland Hayes, the remarkable negro tenor when the musical critics of the world praise as one of the great singers of the age, returns to Greensboro for his second recital in this city on Friday evening, November 14, at the North Carolina college auditorium. Hayes

was heard here seven years ago while making his first concert tour of America. Recognized as an exceptional artist at that time, since then he has sung his way into the wonder and esteem of each capital of Europe and throughout all sections of his own great country. He has established himself in a foremost rank in the musical world and won a following that far exceeds that of any other singer.

The subject of race is incidental in his success. Roland Hayes has captured a delicate, floating half-voice which is a new experience in the world's concert halls, and he has carried his voice to a degree of perfection beyond anything known in the realm of singing. He has found in the classics a sort of spiritual identification with the composers, and in the negro spirituals a rich musical treasury of his race to impart to the world. Quietly, but with the utmost effect, he brings to musician and layman alike, the finest beauties in the literature of song. His art has been described voluminously in the press of the world, in editorials, special magazine articles and in books.

Hayes was born on a small Georgia farm, the son of ex-slaves. He worked his way through Fisk university, and it was while singing with the Fisk Jubilee Singers in Boston that he was heard by a party there that appreciated the possibilities of his voice and made arrangements to give him the best musical training possible. Hayes made arrangements last February to purchase the old farm of his parents and he will establish and endow a school there for the education of his people.

Following his recital in Atlanta last season, which was his third appearance there, the Atlanta Journal wrote the following editorial about him: "Roland Hayes is one of those individuals to whom is given the capacity to suffering, and with an art of such magnificent sincerity that it permits of no spectacular effects. No, heldover tones produced for the wonderment of his audience, but the meaning of the song, is his first concern. Without ostentation, but with rarely encountered humility before his chosen art, he appears, sings and wins his audience. Were we called upon the designate the type of song he is best in, we should say in all he does. Many a day will pass before there appears a figure so outstanding, sincere and unique as Roland Hayes, the Negro tenor."

Arrangements have been made to devote the entire arena of the North Carolina college auditorium to white people, and the mezzanine and balconies to the negro people, at this recital.



JUL 27 1930

## Negro Band Has Interesting History

### Monarch Symphonic Group Founded Long Before World War

By Lester A. Walton

**L**ONG before North Harlem became known as the capital of Negro art and was eloquently expressing itself in poetry, fiction, painting and sculpture, it had gained distinction in the realm of music, and through the years no purveyors of melody have contributed more to the community's musical prestige than the Monarch Symphonic Band.

This organization of seventy musicians is intimately associated with the growth and development of North Harlem, of which it is warp and woof. It is essentially a community institution with an interesting history and in its onward march to achieve recognition as a noted concert band its tempo has been as varied as the music it plays.

All the members of the Monarch Symphonic Band are hard working men—Government clerks, postal employees, porters, red caps, insurance solicitors and such. The majority are American born Negroes from every section of the country, with a sprinkling of West Indians, Cubans, Porto Ricans and Filipinos.

This organization has been kept intact for years, chiefly because of the men's inordinate love for music. Compensation always has been of minor consideration. Before the United States entered the World War a goodly number of those now playing in the Monarch Symphonic Band rehearsed every Sunday under Lieut. Frederick W. Simpson, their present conductor. Up to now there has been no deviation from this rule, spring, summer, autumn or winter, unless on an engagement. On Sunday afternoon, July 20, with the thermometer registering 90 in the shade, between fifty and sixty musicians rehearsed as usual. It is never too hot or too cold for Sunday practice.

#### Play Most Difficult Classics

The Monarch Symphonic Band is the only colored musical organization that plays in the public parks of New York. Its first appearance for the city was during the Hylan Administration in 1923. For the last three years it has given free concerts on the last Sunday of each month during the winter season in the auditorium of Public School No. 136, called the Harriet Beecher Stowe

Junior High School. These concerts are largely patronized by residents of the community. A collection is taken, the money going into a fund from which are paid the extra musicians, who augment the band when playing in local public parks. The city makes provision for a specified number which is increased by Lieut. Simpson to get the desired results in instrumentation.

Music, from the most difficult classics to the modern popular compositions, is entertainingly played by the Monarch Symphonic Band. Lieut. Simpson has formed an unusual combination of instruments having a leaning toward reeds. His programs include such selections as "Echoes From the Metropolitan," by Tobani; "Minuet in G," by Beethoven; "In a Monastery Garden," by Ketelbey; "Pyramid Polka," by Liberati; "Symphony in B Minor," by Schubert; "1812 Overture," by Tschalkowsky, and "World War," by Luders.

One must be a musician of recognized ability to become affiliated with the Monarch Symphonic Band. Among its outstanding artists are Albert Maxwell, assistant band leader and clarinet soloist, who is a graduate of Kneller Hall, London, England; Herbert Finlay, cornetist, who studied at the Damrosch School of Musical Art, and was a student of Max Schlossburg, cornet soloist with the New York Philharmonic Orchestra; Sydney Davis, flute, and Ballard Edwards, euphonium soloist.

Conductor Frederick W. Simpson after graduating from Dana Institute in his native State—Indiana—was a trombone soloist with Richard and Pringle's, Al G. Fields and Mahara Minstrels, the Black Patti Troubadours and Williams and Walker.

The present Monarch Band had its beginning in 1916, when it was organized by Lieut. Simpson and entered the service of the State as the regimental band of the 15th Infantry, National Guard. The story used to be told by Col. William Hayward that when he first recruited his famous regiment the band was larger than his fighting unit. Marching through the streets of Harlem playing patriotic airs did much to swell the regiment's ranks.

#### Elks Lodge Helped Band

As the 15th Infantry Band the fifty musicians served at Camp Whitman Officers' Training Camp in 1917 and 1918, and did recruiting service when the regiment was attaining the requisite numerical strength for overseas duty.

Twenty members of the original band went to France with Lieut. James Reese Europe, who succeeded Lieut. Simpson as conductor.

After the World War, when a Provisional Regiment was formed in 1919 composed of picked companies from the regiments of Greater New York, Major Gen. John F. O'Ryan, Commander, the colored musicians of the 15th, under Lieut. Simpson, were chosen as the official band of the Provisional Regiment. When this regiment was reviewed at West Point by Gen. MacArthur, Commandant, it was the first time that the National Guard had been accorded such an honor at the United States Military Academy.

In 1921, when Lieut. Simpson resigned as bandmaster of the 369th

Regiment Band (Old 15th) and was succeeded by Will H. Vodery, his musicians did likewise. The following year the Monarch Band came into existence. A committee representing Monarch Lodge No. 45, of the Independent Benevolent Protective Order of Elks of the World, invited Lieut. Simpson to bring his men into the lodge, which would sponsor a musical organization of the first calibre.

Becoming affiliated with Monarch Lodge, the bandmen were furnished with sixty blue uniforms, seventy gray dress uniforms for conventions and other gala occasions, and whatever instruments were needed. For eight years the lodge has done everything in its power to advance the interest of its band and the cause of good music.

RECORD  
COLUMBIA, S. C.

NOV 23 1930

### WHAT OF THE NEGRO?

In a recent issue of The Crisis, which is the official organ of the National Association for the Advancement of Colored People are two articles which should give great encouragement to the Negro race and which are stimulating to those of the white race who sympathize with the struggles for betterment by any group laboring under handicaps.

The first is "A Musical Invasion of Europe" telling of a tour of a choir of forty-five Negroes from Hampton Institute, Va. It evidently was a "grand tour" and a successful one. The choir did not sing spirituals and rag time songs but "classic music and most of this was of a religious nature," so that its offerings could be compared with that of other choirs of any nationality or race. It seems to have stood this test well. In London a newspaper comment was: "Of three foreign choirs heard in London last week, two, the Hampton Choir of colored singers from Virginia, and the Budapest Choir are composed of amateurs, and one, the Denmark Palestrina Choir of professionals drawn from the Chorus of Opera at Copenhagen. Their performances could be judged by the same standard." In Paris, at The Elysees, it won "an ovation which continued after the fire curtain had been lowered." The choir sang also in Brussels, Amsterdam, The Hague, Hamburg, Vienna, Geneva and other cities, everywhere winning high praise not only from the lay audiences but from musicians.

The other article is "After College, What?" It tells of the results of a questionnaire sent to 1,714 Negro students in twenty-two Negro colleges.

The following extracts from this article tell the

story:

"Of these students, 84.76% or 1416, think that they know definitely what they want to do after graduation, and this is in spite of the fact that over 86% report that they have done no reading on the subject of vocational guidance; 24.72 per cent are attracted to medicine; 21.26 per cent plan to teach; 53.84 per cent or 751 group themselves in medicine, teaching, dentistry."

"In this same connection we must call attention to the fact that out of 1366 students who gave their fathers' occupations only 163 or 12.1 per cent plan to follow the occupations of their fathers and these are primarily in the professions or in occupations in which the parents have already established a successful business.

"Equally revealing is the point that among 1200 fathers we have 35 physicians. Among their 1416 sons we have 350 who wish to study medicine. Among 1200 fathers we discovered 70 teachers and among their 1416 sons were 301 prospective teachers. Eight dentists in 1200 fathers are to be set over against 100 aspirants in the group of 1416 sons. Ninety-six aspire for law as over against three lawyers among 1200 fathers whose occupations were given."

It would be interesting to compare similar results from white students.

The reasons for the selection of vocations are instructive though they do not seem always to have controlled. The article quotes:

"Hill points out in his Vocational Civics that the income of most physicians is from \$2000 to \$4000 a year; that of the dentist, if successful, is often \$6000; that the successful independent pharmacist earns from \$3000 to \$5000 annually. Considered in the light of the expense that a doctor must incur to keep up to date, to have conveniences of travel, and other requirements not necessary in many other professions, one can readily see that a physician who earns only \$4000 a year may not be any better off financially than a teacher who gets \$2000, a house, lights, etc.; or a minister who gets \$2400 and a parsonage; or he may not be as secure as a mail carrier who receives \$2100 or a mail clerk who gets \$3000. The dentist, lawyer, and social worker may not be as independent economically as a plumber in New York who earns twelve, fourteen, or fifteen dollars a day. That all professional men—doctors, dentists, etc., make a lot of money may be a deceptive mirage which students might do well to investigate if they

are rushing to medicine because of finances."

The article points out that the selection of vocations by Negroes is somewhat more restricted than for whites and that this may account of the large per centage who have determined early what they wish to do.



# ROMANS TO HEAR ROLAND HAYES IN SONG THURSDAY

Dr. E. R. Leyburn Urges Lovers  
Of Music To Hear This Great  
Negro Artist

BY DR. E. R. LEYBURN

One's greatness is measured not merely by the position he has attained, but by the distance he has had to climb and the obstacles he had to overcome in reaching that position. Booker Washington, for example, would be adjudged a truly great man by any fair-minded historian, regardless of his birth and the difficulties under which he got his training and did his work. But when we consider his lowly origin, his meager childhood and youth, the hardships he had to undergo in getting his education, the pioneer character of his work with no well-defined path or established precedent to follow, and then think of what he accomplished, we feel that this is one of the most remarkable records of achievement in American history, and that he deserves to rank as one of the truly great men of all time.

There is another Negro who is still with us who is better known, and who will probably be remembered longer even than Booker Washington. Judged by the same standards of lowly remarkable achievements, Roland Hayes deserves to rank among the world's truly great men. He has already won the applause and praise of every city and state of America, and of every country of Europe where his marvelous voice has been heard. He too, like Booker Washington, is the son of an ex-slave, and had the same hardships and privations to face in his youth, and the same difficulties to overcome in getting his education and making his start in life which the other encountered.

As we hear Roland Hayes today, and see the eager thousands who flock to hear him and who are held spell-bound throughout his programs, it is hard for us to realize what difficulties and handicaps he has had to overcome, and what a hard climb it has been for him to reach his present high position in the musical world, being recognized the world over as one of the greatest tenors of our time, and as many competent judges claim, of all time. And the thing which especially attracts the attention and wins the admiration of the white people of the South is that with all his marvelous gifts as a singer, and with all

## NEGRO SPIRITUALS.

For several years Professor N. G. J. Ballanta, a native of West Africa, has been engaged in an effort to trace the sources and history of negro spirituals. His findings were recently published by the Commission on Interracial Cooperation. The spiritual now in vogue is based on primitive African rhythm, but its present form and development is due largely to Christianity. "Christianity," says Professor Ballanta "was the force that breathed life into the innate musical talent of the African in his new environment. Far from his native land, despised by those among whom he lived, knowing the hard taskmaster, feeling the lash the negro seized Christianity, the religion of compensations in the life to come for the ills suffered in the present existence. The result was a body of songs voicing all the cardinal virtues of Christianity—patience, forbearance, love, faith and hope—through a modified form of primitive African music."—The Pathfinder, August 30. 1930.

Appropos of the above we have pleasure in publishing the following appreciation of Mr. Ballanta by the Chairman (Rev. W. B. Marke) who presided on the occasion of the Organ Recital given at Wesley Church on the 1st September last and which was unfortunately crowded out for want of space:—

Ladies and Gentlemen,—Remarks of any lengthy nature from me after all the feast of good things which Mr. Ballanta with his Quartette has just provided, I feel sure would offend good taste and detain you unnecessarily especially as you have been here for a fairly long time. To be brief, therefore, I propose to let my remarks take the form of an expression of my own sense of appreciation of the superb services rendered by our distinguished countryman, not only to night but also for the great and uncommon contribution which he has made to the realm of music. I feel confident that I am also voicing what you yourselves would like to say.

Though some of my friends tell me that I am too much of an optimist—and an optimist I am, though not too much. I must confess too, a feeling of depression and an inclination sometimes to be pessimistic on the manifestation by us of certain traits or character, and certain tendencies. It sometimes strikes me that we are not sufficiently appreciative, appreciative at all,—of our own people and their achievements. And this leads me to say that my observations yesterday in connection with the Memorial Service which marked the passing of that great African patriot, the Hon. Casely Hayford, when the capacity of this commodious edifice proved inadequate to accommodate those who had come to show respect and esteem for an

illustrious statesman, who after serving faithfully his generation had fallen asleep; and further, by the magnificent congregation here this evening to honour one whom the civilised world has honoured—one who richly deserves to be honoured, and for whom I have reason to believe there are more honours in store. I feel enheartened thereby. My optimism is justified that there are better days to come.

Music to which Mr. Ballanta has devoted his time and study is an art, but differs from the other arts. As I visit St George's Cathedral and look at the bust of another distinguished African, Bishop James Johnson, the same figure, the same features, the same expression confront me, again and again the figure is there representing in marble the conception of the sculptor. Once chiselled the finished product is always the same. Not so the pieces played on the organ. The presentation differs with different interpreters. As I look at these iron columns embodiments as they are of the thoughts of the designer—permanent embodiments,—and notice the power to call forth certain emotions which a performer with music in his soul may wield. I realise how different the work of the musician is an interpreter of the thoughts of the composer of the piece he plays—giving it a "local habitation and a name."

As Mr. Ballanta's finger glided deftly on the keyboard of the organ, and his foot swept the pedal boards producing sounds, now like the whisper of the breeze, now like the roar of the cataract, how I wished mine was the ability to do the same. But we have our limitations, and it is well we know that. Undoubtedly, Mr. Ballanta has shone brilliantly in the world of music on its highest reaches. For this we all are proud and so must all be who are interested in the progress and development of our race. He has been exploring the field of African music, pointing out its differentia.

If however I had known that Mr. Ballanta was a prodigy and a genius in music, I had yet to discover his ability to make sixpence for a copy of the programme or such sumptuous repast for the ear and the imagination meet his expense which one is sure must be heavy. No one here but must feel that the thing is worthy of something better, and that we ought not to allow him to be out of pocket. Perhaps an experience of mine in one of my village churches some years ago may be helpful. It was the occasion of a children's anniversary, and of course, the children had the house. As one after another recited or sang to the satisfaction of parent or friend or admirer, he or she walked up to the dais and lodged a silver coin in the hand or tongue of the performer. At first I thought this a breach of

decorum and order, but presently I realised that that was their own way of showing pleasure, and that to restrain them was to cause the very stones to cry out. I do not suggest your doing what they did in the way they did it, but I do say that our appreciation should be practical and more eloquent than words. If those who care to do so will forward donations—small or great—to Mr. Dan Davies our Steward, or Professor Greywoode, our esteemed Organist, we shall be grateful. (Immediate response by individuals being made to this suggestion with cries of pass hats round, pass plates round. Plates were accordingly passed round with the result that the sum of £3 sterling was realised).

Addressing Mr. Ballanta Mr. Marke said, I thank you sincerely and the gentlemen of the Quartette for your fine performance, I wish you Mr. Ballanta continued and unqualified success in your commendable efforts to tell the civilized world and others what true African music is.

**FIRST PORTSMOUTH RECITAL**  
NELLY HUNTER SCORES HIT IN  
PORTSMOUTH, Va.—Mrs. Nell Hunter, mezzo soprano, of Portsmouth, N. C. has been the musical star of the Portsmouth, Va. Church of the Holy Spirit, when she appeared at Emanuel A. M. E. Church Wednesday night, under the auspices of the Roland Hayes Glee Club. This was her first appearance in the city and her year in the technique of voice culture could appreciate her development. She sang "The Old Church" and German selections, and also English chorales. Her second number, "Hark the Echoing Air" by Purcell, gave an opportunity to display fine tone control. Her last group consisted of Negro Spirituals: "Way Up in the Heaven" by Hall Johnson, "Give Me Jesus" by Burleigh, and "In Goin' To Tell God All My Troubles". This last number was sung without accompaniment and was so impressive that an encore was graciously given. One never tired of hearing her sing the "Indian Love Call." Another encore was a spiritual, "The Walls of Jericho." The Glee Club rendered two numbers: "The Creation Hymn" and "Grandfather's Clock."



the applause of the multitudes and the praise of the greatest musical artists of the world, he seems as modest and natural and unspoiled as when he began his remarkable career.

All the people of Rome ought to feel a peculiar pride in this gifted singer who had his origin in a small hamlet so near to our city that we can justly call him our own, and we should show our interest in him by giving him the same sort of honored house to which he is accustomed in other centers. When a member of his race lifts himself by his genius and by his personal efforts and by his irreproachable character above the obstacles and handicaps which beset his way, and reaches such an exalted position, and still retains his youthful simplicity and modesty and dignity, we should be eager to give him the recognition and encouragement which he so richly deserves.

He is generously giving the entire proceeds of his concert here to the little church in which he was reared at Curryville and to one of the Negro churches of our city which is greatly in need of help. We have the opportunity of an evening of rare pleasure and inspiration for ourselves, while helping to lift two financial burdens and make the needed improvements in these two churches. Let us see to it that this man who has been so signally honored throughout the West of America and in many foreign countries, is not without honor in his own country, and among his own people.

Reserve seats for the concert have gone on sale at the Fifth Avenue Drug store.

Greenville, S. C. Piedmont  
Monday, December 15, 1930

## NEW SPIRITUAL IS BEING SUNG

"I Shall Not Be Moved"  
Springs Into Instant Popularity With Southern Negroes

GEORGETOWN, Dec. 15—A negro spiritual entitled "I Shall Not Be Moved" has come into being.

With the interest displayed recently in the negro folk songs of the South, and the reception afforded the group of Charleston singers who are heading a movement to preserve these songs for posterity, the birth of a new spiritual has special significance. It is asserted. "I Shall Not Be Moved" has made its debut, and is now being sung at every religious gathering of the colored people in Georgetown county.

Like "Come and Go With Me," which had such a vogue with several years ago among the negroes of Edisto Island, "I Shall Not Be

Moved" sprang into instant popularity in Georgetown, and it is safe to say that at least eight negroes out of ten are well acquainted with the song.

Words of a spiritual in cold print have little meanings, for as everyone familiar with spirituals knows, the words alone fail to convey the deep emotions expressed by the song. Only two verses are available, at the present time, and it required considerable patience on the part of two Georgetownians to gain this information.

"Jesus Christ done planted me,  
I shall not be moved,  
Jesus Christ done planted me,  
I shall not be moved."

Chorus:  
"Just like a tree,  
Planted by the wa—ter,  
I shall not be moved."

"De debbil he don't like it.  
I Shall not be moved.  
De debbil he don't like it.  
I Shall not be moved,  
Just like a tree.

Planted by the wa—ter,  
I shall not be moved."

No one, of course, knows how this song started. Like all other negro folk songs, it evidently had its origin at some prayer meeting held in an isolated region where twentieth century civilians has not yet penetrated.  
Anne nodded.

Charleston, S. C. News & Co  
Sunday, December 14, 1930

## Negro 'Opera' Is Presented In Atlanta to Help Charity

By CARL CRAMMER

Atlanta, Dec. 13. (AP)—The native talent of the southern negro for dramatics and music that found expression in a grand opera of religion, "Heaven-Bound," has been devoted to charity.

Fifteen negro churches of Atlanta united in presentation of this original contribution to the world of music at three performances this week. Proceeds will go to the Christmas charitable enterprises of the churches.

Written, produced and directed entirely by negro talent, the play has been described by those who have viewed it as a modern "Pilgrim's Progress," which affords full play to their imagery, religious fervor and rich talents for mimicry.

Music lovers have pointed out that "Heaven-Bound" is not an opera nor a pageant. Rather, they say, it is a sort of glorified negro spiritual, blended with many of the qualities of the opera and the pageant. It is the nearest approach to the opera negro talent has yet made, but being distinctive and original retains a strongly religious flavor while any true negro production must.

"Heaven-Bound" portrays the struggles of poor, sinful mortals striving to enter the golden gate of the promised land. But there is many a temptation and many an obstacle to be overcome, with many a pilgrim falling by the wayside and being led along another path, "hell-bound."

One of the most popular character "hits" of the play is a red, grinning devil, who never speaks a word throughout the two and a half hour presentation, but whose clever pantomime nevertheless provokes in the audience sympathetic groans for his victims.

But there is exultation when one of the pilgrims thrusts the devilish one aside and reaching the sacred portals, receives his crown in triumph.

The production reaches its grand finale in the singing by the chorus of 150 voices of "Ail Hail, Emanuel." Here the spell of the swinging, lilting rhythm often produces an emotional climax in an old-fashioned "shouting," a circumstance that only adds fervor to the chorus.

Usually the demand of the audience for an encore, not unlike the curtain call of the conventional stage, results in the chorus rendering that favorite, "Swing Low Sweet Chariot."

"Heaven-Bound" had its beginning, in efforts of Big Bethel A. M. E. church of Atlanta to give a program that would help pay current expenses. The performance attracted outsiders and before long many white persons were flocking to the play. Its popularity led to

## N.A.N.M. to Organize Band for Fair

Major N. Clark Smith, head of the music department at Wendell Phillips high school,

has been selected to organize and direct the 90-piece symphony band, composed of musicians from all over the country, which will play at the World's Fair

here in 1933, according to a statement made by Lillian M. LeMon, president of the National Association of Negro Musicians, sponsors of the project.

The band will play chiefly selections composed or arranged by musicians of the Race. Three numbers already decided on by the veteran band leader are "Go Down, Moses," by W. C. Handy; "Bandanna Sketches," by Clarence C. White, and the "Choral Symphony," a composition in five parts, which he has written especially for the fair.

A unit of the band has already begun rehearsals in St. Louis, and organization is being completed in Philadelphia, Cincinnati, Baltimore, and New York. It is said that Omaha will be represented in the musical organization. Major Smith will visit these cities to hold tests for the positions to be filled.

Instrumentation of the huge band will include piccolo, first and second flutes, E-flat clarinet, four solo clarinets, four first clarinets, four second and four third clarinets, fourth clarinets, two alto clarinets, two bass clarinets, two bassoons, contra bassoon, sousaphone, hecklephone, two string basses, harp and grand piano.

The brass section will include four solo cornets, four second cornets and four fourth cornets, first and second trumpets, first and second flugel horns, four French horns, two each of first, second and third trombones, two baritones, two euphonium, four E-flat tubas and two B-flat

basses.

The percussions will feature four snares, two bass, two cymbals and tympani.

The band will include a saxophone octet, comprised of a soprano sax, two alto sax, two tenors, two baritone and a bass.

The officials of the band will be the drum major, librarian, assistant director, manager and publicity director.

Musicians who wish to qualify for the positions or those who desire to get in touch with Major Smith regarding the band are asked to write him care of the theatrical department of The Chicago Defender.



Maj. N. C. Smith

torium where almost 8,000 found seats. Now other churches are undertaking its presentation.



## EXCERPTS FROM OPERAS WRITTEN BY FREEMAN HEARD AT STEINWAY HALL

Excerpts from nine operas based on Negro themes, composed by Prof. H. Harry Lawrence Freeman of New York City, in the period from 1893 to 1923, were given by Mr. Freeman, a number of soloists and an ensemble group on Sunday afternoon, March 30, at 3 o'clock in the Steinway Concert Hall, 113 West 57th street, before a goodly audience in which members of the race were noticeably absent.

The recital was sponsored by a group of interested white friends from down town who are anxious that the Freeman operas should become better known to the musical intelligentsia. And so the audience was composed almost entirely of this group and their friends, although there were members of the race scattered here and there in the auditorium.

The listeners heard strange, unusual harmonic structures, eerily weird at times, but there was a musical content throughout the various numbers that knit the compositions into a homogenous relationship.

The first two sections of the program were devoted to individual numbers from each of the nine operas represented, the third and final section being a rendition of the second act from "Voodoo," written in 1913, which was sung during last season here in New York City, and which was one of the productions that aided in his winning of the Harmon Award for distinguished accomplishments in music during 1929.

Blanche and John Eckles, soprano and tenor, opened the program with a duet from "The Prophecy" (1911), and then Ray Yeates sang the To-reader's Song from "Vendetta" (1923). Mr. Freeman's latest opera, "The Octoroon" (1904) was represented by a duet sung by Cecile de Silva and Leo Evans, and then Mr. Eckles sang "Oh, Radiant Night" from "Voodoo." Another "Vendetta" number, an aria, was sung by Mme. de Silva, and the final number of the first section of the program was a quintet from "The Mar-

tyr" (1893), his earliest production. The quintet was composed of Carlotta Freeman, Louis Burrell, John Eckles, Valdo Freeman and Rolin Smith, who was understudy for Jules Blaiso in "Show Boat."

A duet from "The Tryst" (1911) by Alice Crawford and Rolin Smith opened the second section, the other numbers being scenes from three other operas: "Plantation" (1914), Valdo and Carlotta Freeman and Chorus; "Zuluki" (1898), Inez Clough and James Lillard; and "Valdo" (1895), Blanche Eckles, Alice Crawford, John Eckles and Rolin Smith.

The last section, second act of "Voodoo," had as soloists, Carlotta Freeman, Marie Woodby, Valdo Freeman, Marie Woodby, Valdo kens and John Eckles supported by the Chorus. Marie Woodby, who is lame and had to be seated in a chair during the scene, disclosed a voice that was peculiarly and particularly suited to the role she was enacting, and one of the most bizarre and striking of the afternoon's program was the "wailing" song rendered by her with the mouth closed, the effect being uncannily unearthly.

Valdo and Carlotta Freeman, John Eckles and Rolin Smith were effective in their interpretation in this rendition. The other soloists, Prince Alkens, was vocally tempestuous, but exhibited an inability to pronounce an understandable English.

The composer, Mr. Freeman, was at the piano.

Following the performance, Mr. Freeman received a note from Bela Kraska, a professor of the State University at Budapest, Hungary, saying that the compositions were of particular interest and importance to the musical world.

Members of the Chorus were: Women—Christine David, Mattie Carter, Miss Carrington, Grace Abrams, Lucia Moreno, Mmes. Washington, Augustine, Verona Georgia Berry, Perry and Miss Helen Jones. Men—Robert Eckles, Mardo Brown and Mr. Love

## John Payne, London Singer, Prepares for American Tour

By IVAN BROWNING  
LONDON, England, April 18.

—Mr. Payne is always so busy dispensing hospitality to other fine artists of international repute at his beautiful Regent's Park home in London that this great artist's own musical activities are apt to become overlooked in the plethora of talent that daily finds its mecca there.

Nevertheless, following swiftly upon a most successful Grotian Steinway Hall recital in November last comes the announcement that Mr. Payne is to give a season of unprecedented activity (and success) the more far-reaching items of which are yet to come during the summer months.

Last Monday evening scenes of extraordinary enthusiasm were enacted at a ball given by the Earl and Countess of Denbigh at the Hotel Cecil. The occasion was a social event of first importance and dancing was held up indefinitely while Mr. Payne responded to encores only to be recalled again and again. It was clearly the evening of serious music and spirituals, and jazz for once was pleased to take a back seat for the members of the famous bands in attendance sat as spellbound as the guests with the voice of Payne.

Three days previously he was the guest artist at the general convocation of the League of Nations union and enjoyed a tremendous ovation from a huge cosmopolitan audience. Surely the art of John Payne will do more to create a better understanding between one nation and another and thereby build up closer friendships than most of the ordinary factors on the political agenda.

April finds Mr. Payne singing in concert at Nottingham and June the guest artist at the Manchester Mid-day Concert society, an appearance in classical (German and Italian works)

**Negro Student Choir for London.**

Dr. Nathaniel Dett, the Negro musician, is bringing the student choir of Hampton Institution, Virginia, to London for two concerts just after Easter. His forty singers, men and girls, whose average age is about nineteen, have already had much success in Washington, New York, and Boston, not only as interpreters of negro spirituals but of classical music and Elizabethan music and Russian songs. Dr. Dett's programmes also include pieces like his "Don't be weary,

and spirituals that will be broadcast to all England by radio. One more Sunday concert at Whitfield's Tabernacle, that greatest of brotherhood gatherings in London's West end, and off for Germany and Austria.

It will be recalled the singular honor bestowed upon Miss Nell Hunter and Mr. Payne last summer when they had the especial fortune of a command performance before the ex-crown prince, H. R. H. Prince Wilhelm, and a distinguished company at a lovely old castle overlooking Mondsee, Austria.

It is most gratifying to note that the famous maestro, Dr. Liehammer, has again invited Mr. Payne to appear under his aegis at Salszburg during the coming festival season with a list of patrons even more imposing than that of last year's command concert.

August brings Mr. Payne to Italy from whence his business manager sends news of four most important concert appearances in Milan, Florence, Rome and finishing with a recital of spirituals on the stage of the San Carlo opera in Naples on the third Sunday in August—a unique experience for the Italians in the "City of Song."

This brings us to the fall recital of Mr. Payne in London, immediately following which he sails for America to embark on his coast to coast tour, more complete details regarding which will be forthcoming within the next week or two.

Suffice it to say at the moment that this artist plans to sing in his home town, Seattle, Wash., during Christmastide and from what we have heard of Mr. Payne's immense popularity his concerts in the other states bid fair to become vast concourses of the reunions of old friendships. In all his work on this side, Mr. Payne has had the very able assistance at the pianoforte of Jack London, a young man who has already won many laurels in the realm of sport and who is fastly becoming one of our foremost accompanists and whom Mr. Payne would like to take with him to the U. S. A.

traveller" (for which he was awarded the Francis Booth prize at Harvard in 1921), based on negro music of a former generation. 4-18-30

The London concerts, which will be at the Queen's Hall and the Albert Hall, should be a fine demonstration of negro musical achievement. The purpose of the visit of the choir to Europe is definitely "missionary." They are not coming to make money but to show the artistic level coloured singers have reached in the interpretation both of their own and of world music.

As the students can only spare their vacation for the tour they have been unable to sing outside London, but I understand that the Hampton Quartet of elder men singers is coming a little

later this year, and that the Dean of Manchester has given them a very hearty invitation to visit Manchester. It is only a question of fixing the date. Manchester, England  
**The Robot Booking Clerk.**

The arrival of the robot booking clerk at the Underground station at Victoria at the end of last week was honoured by the presence of an inquisitive crowd. It is about the size of a coffin set up on end, and there is a windowpane through which you see an amazingly complicated set of works, like looking through a hole in a skull into a mechanical brain.

This particular robot clerk deals in threepenny tickets. You put sixpence or a shilling into a slot and the machine, after thinking for a few seconds—you can hear the faint whirr of its thoughts through the glass—sorts out your correct change and delivers with your ticket threepence or ninepence as the case may be. The robot does not despise halfpennies, for it can add up six halfpennies to make threepence and act accordingly.

This contrivance marks a step onwards in the rationalisation of the railway booking office, and one could not but fancy that the human clerks were expressing a certain indignation in the violence with which they were pressing down the levers that release the change by a transitional form of mechanisation.

**NEW YORK TIMES**

APR 15 1930

## ACTS TO SAVE REICH FROM 'NEGRO CULTURE'

Thuringian Minister Orders the  
Police to Ban Entertainers, Especially Jazz Exponents.

Special Cable to THE NEW YORK TIMES.

WEIMAR, Germany, April 14.—Negro culture as typified by the jazz music of Negro singers, dancers and actors, is corrupting German morals and striking native German culture a blow in the face and must therefore be checked as much as possible, in the opinion of the National Socialist (Fascist) Minister of Education of Thuringia, Dr. Frick. He issued instructions today to revoke the licenses of entertainment places where the presentation of Negro entertainments, including jazz, threatens to undermine the national morality and artistic sense.

It will be recalled that Dr. Frick was recently involved in a fracas with former Minister of the Interior Severing, who is a Socialist, over the question of payment by the Reich of Thuringian police salaries. The affair has not yet been settled. The new Centrist Minister of the In-



Severing's viewpoint. Dr. Frick, however, has apparently turned his attention to another and more immediate danger to Thuringia's welfare than socialism—"Negerkultur."

"The suppression of this sign of decay as stringently as possible is in the interest of retaining and strengthening the German national character," he asserts.

HARTFORD, CONN.  
TIMES

## APR 10 1930 NEGRO SPIRITUALS LIKED BY SOVIETS

American Singers Win Favor  
With Work Despite Religious  
Flavor.

BY EUGENE LYONS

Moscow—(UP)—Despite their deep religious flavor, American Negro spirituals are extremely popular with concert audiences in anti-religious Russia.

Several American singers who visited this country the last few years included these spirituals on their programs and by this time Soviet music-lovers have come to expect "Bye and Bye" and others of the spirituals on American programs as a matter of course. The Negro singer, Roland Hayes, whose concert tour in the Soviet Union about two years ago is still remembered, did much to popularize this type of American folk song. At the moment a talented American tenor, Sergei Radamsky, of New York and Boston, is underlining that popularity. "There is a plaintive, heartcatching note in our American spirituals," Radamsky told the United Press, "which seems to fascinate the Russian listener. The response to this Negro cry to Heaven is almost instantaneous."

Nevertheless the religious character of these songs sometimes makes it a little embarrassing for the American concertist here. Soviet audiences no longer care much about church music or hymns of any kind. They accept the spirituals with enthusiasm, unaware that they are applauding hymns.

Recently at a concert by Radamsky, in the conservatory here, the audience, greatly stirred by his rendition of certain Negro hymns, asked him to translate the text of the spirituals which he had sung. He did. But he took enough liberties with the text to obscure the fact that it was religious. "Bye and Bye," which is the Negro's ecstatic song about bliss in Heaven, Radamsky explained as the poor Negro's dream of a happier future."

## HAMPTON SINGERS CARRY LONDON BY STORM

Entertained By Royalty.

Dr. Dett Praised

5-10-30

Perhaps as never before the British public has been stirred by the Hampton Institute Choir, which is touring the European cities. On the boat going over, the Virginia Singers were in constant demand and since being in London they have had several engagements with the royal household.

On one of these engagements, reports show that the singers were held over fully forty-five minutes while encore after encore were called for.

Negro Music Featured

Prof Nathaniel Dett, Director and Composer is personally conducting the singers who are featuring Negro spirituals and other Negro compositions. Many of these are Mr. Dett's own numbers. He had been accorded several honors and it is intimated that the welcome has just begun. A confidential report has it that shortly the singers will be "commanded" to sing before His Majesty, the king.

Prime Minister Entertains

Prime Minister, Ramsey MacDonald, the labor leader, threw open his offices at No. 10 Downing Street and literally opened his arms to the Hampton Singers. Along with the labor leader, was his daughter who recently visited America with her father.

Tourist and Journalist of the capital city have been calling upon the singers for engagements.

After the London engagements, the singers will move to other European capitals.

## N. A. A. C. P. CROWD FLOPS AT HAYES' RECITAL

As a wet blanket is to a fire, so was the name of The National Association for the Advancement of Colored People, effecting the crowd at the Roland Hayes recital, Wednesday night. Nearly 200 seats in the orchestra of the Belasco Theatre were vacant. While the white people outnumbered the colored in attendance, they too failed to appear in as large numbers as usual when Mr. Hayes is here. At his appearance here last November, the house was sold out several days before the recital came off.

Mr. Hayes sang ballads and songs in French, English, and German, as well as the spirituals so famous in Negro folk-lore. The concert was given under the auspices of the Ladies Service Group of the N. A. A. C. P., with Mrs. J. Milton Francis chairman.

Mr. Hayes maintained his customary command of technique, artistic interpretation and sweetness of tone in his program. He was liberal with encores, giving one at the end of each of his four groups of songs. The greatest enthusiasm however was evoked by his matchless rendition of five Negro Spirituals, rendered with his particular interpretation.

Congressman Oscar DePriest was noticed among those present, although the society "four hundred" were noticeable because of their absence.

Percival Farham, who accompanied Mr. Hayes so ably, deserves considerable share in the honors of the Wednesday evening program.

The forty young men and women from Hampton stood for a brief silent prayer, and then raised their voices in the Spiritual, "Rest, ye weary traveller." The Spirituals cast a spell upon the many hundreds assembled there.

On Friday, May 2, the Singers were received at the famous 10 Downing street, home of England's premier, by Prime Minister J. Ramsay MacDonald. The choir sang several Negro Spirituals for the Prime Minister and his daughter, Miss Ishbel McDonald, who recently visited the United States with her father, and afterwards Miss McDonald served tea for them.

## ner Chorus to Appear at Gary

GARY Ind., Oct. 24.—Sponsored by an interracial committee of citizens here, the National Golden Jubilee chorus of Chicago, with one thousand voices, will give their first professional performance at the million-dollar City Temple church, of which Rev. M. H. ... is pastor.

The chorus will present a part-song festival on the evening of Oct. 29 at 8 o'clock. The Gary unit of this famous chorus consists of two hundred voices and will have the first opportunity to sing here with the other members from Chicago and vicinity.

George Garner Jr., who founded the chorus, created a furore in an audience of 12,000 when he conducted fifteen hundred voices at the Coliseum on the musical night of the National Baptist convention.

The program for the gala songfest in this city will consist of excerpts from the standard oratorios, operas and secular and sacred anthems. Besides the special arrangements of Harry Burleigh, Maj. N. C. Smith, Dr. R. N. Dett, William Henry Smith and William Dawson, Conductor Garnet will also present three of his arrangements of the spirituals, "Roll Jordan Roll," "Swing Low Sweet Chariot" and "Couldn't Hear Nobody Pray."

## Forty Hampton Singers Give First Program of Spirituals Ever Heard In Westminster Abbey, London

London, England.—For the first time in England's history, a group of forty Negro singers assembled before the members of the famous explorer, David Livingston, missionary to Africa, under the vaulted arches of Westminster Abbey and sang the songs of their

people on Sunday, May 4. The Hampton Singers, directed by Dr. R. Nathaniel Dett, composer and director of music at Hampton Institute, Virginia, were heard by great crowds who stood for an hour outside the Abbey waiting for the opening of the doors. The congregation of the evensong service remained to hear the informal concert in the west transept.



# Believe it or Not--This Boy Arranges Whiteman's Music

A short account of William Grant Still's remarkably successful career as a composer and musician.

4-5-30 As Told To

RUBY BERKLEY GOODWIN

IN SPITE of all the wiseacres and fundamentalists who declare that the younger generation is going to the dogs there are a few young people who are proving these declarations to be false. In this jazz age everything has been speeded up and the cover has been pulled from many old moth-eaten theories, but the age is producing worth while people right along.

William Grant Still, a talented young Negro, is one of the busiest men with the Whiteman aggregation, which has moved from New York to Universal City for the filming of the mammoth extravaganza "King of the Jazz Revue." Upon his shoulders rests the responsibility of supplying the famous Whiteman organization with the many novel twists for which the orchestra is internationally known. He is recognized as one of the most expert arrangers of modern orchestra music. Some of his greatest successes were featured in "Dixie on Broadway," "Running Wild," "Rain or Shine," and "Earl Carroll Vanities."

"I am a southerner," he informed me. "I was born in Mississippi. A few years later we moved to Little Rock, Arkansas, where my mother became a teacher of English in the schools of that city. After I started the study of music in school, I was always interested in writing notes."

"I suppose that seems silly, for to most kids the study of notes is tedious and dull. But I enjoyed it. I suppose an author or poet could understand. Anyway, whenever I could, I scribbled notes instead of drawing caricatures, as most of the fellows did."

"After finishing the schools of Little Rock, I entered Wilberforce University. Then I won the Oberlin scholarship in composition. Later I entered the New England Conservatory of Music, where I took special work under Mr. Chadwick. I have studied under Edgar Varese, a noted modernist and a very brilliant man. By the late Florence Mills, and has France I continued my studies in musical composition."

Aside from being an expert arranger, Mr. Still has attained international fame as a composer. His symphonic poem, "Darker America," has been given at Aeolian Hall in New York, under the baton of Eugene Goossens and has also appeared on the program of the Rochester Philharmonic Orchestra.

Paul Rosam says that Mr. Still's work rates above that of Milhaud and Geršwin.

His famed "Ballet Le Guibassier" was written for the Chicago Arts



William Grant Still (on the left) and a friend in California

School. Ruth Page prepared the scenario.

When the Crown Prince of Sweden was here, Still conducted a concert of Negro music for the entertainment of His Highness. For the excellent arrangement of the program he received a letter of commendation from Mrs. Borden, a former Vanderbilt.

"Levee Land" is another composition by Mr. Still. It was introduced by the late Florence Mills, and has been presented in Germany and France.

To quote the Musical Courier again: "These works are so good, healthy, such good musical feeling—that they place this Negro composer on a high plane in the super-jazz field now in vogue."

Three other songs, "Winter's Approach," "The Breath of a Rose," and "Goodnight," reveal extraordinary talent and fine technique. The words of the songs are from poems by Langston Hughes and Dunbar—two of the Negro's best loved poets.

"It is interesting to arrange orchestrations. To do so, one must be

familiar with each instrument. One must have an ear for sound as a painter must have an eye for detail. One must be able to imagine just how each instrument will blend, because such work is largely one of creation. Out at Universal Studios I have my own bungalow where I can work without interruption. But the one great dream of my life has yet to be realized. I want to be a great operatic composer."

With a slow smile, lighting his features, he admitted that he was camera-shy and hated to be photographed, so it is lucky that fate gave Mr. Still a role where he could be heard without being seen. When next you are enjoying the syncopating tunes of Whiteman's orchestra, you will know that a Negro boy is responsible for the many tantalizing twists that make Whiteman's jazz—super jazz.

## Utica Jubilee Singers Make Tour of World

By GUS SMITH

NEW YORK, April 11.—James Slater of the C. V. B. A. is in receipt of a letter from Fred Jennings, the banjo king, who is on a world tour with the Utica Jubilee Singers.

He wrote from Belgrade, Sweden, where they were finishing a season of four weeks, after which they play several weeks in Italy. Their route taking them to Milan, Rome and Florence. After these dates they return to Paris, then to London and other cities on the continent, then to Japan, China and other countries in the South Seas and to South America, returning to New York late in 1931. On this trip very often, by royal command, they appear at private affairs in addition to their regular halls and theaters.

Will Morrissey's Follies Berge revue, with a cast of white and Race performers opens at the Gansvoort theater in Greenwich Village April 12. The Race cast are Elmer Dade and Jesse Crawford, Alberta Hunter and Jones and Blake. Eubie Blake is composer of the music and Nat Cash is staging the dances.

Jules Bledsoe is playing at Keith's Chester, last half of this week.

Harris and Radcliff, this week the usual hit at Keith's 58th St., first half. Danny Small, Harry Mays and Mrs. Small at Keith's Madison, first half this week.

Three Ebony Dancers, a trio of remarkable hoofers, 125th St. theater last half.

Helena Justa and Charley, the last word in class, at Proctor's Albany all week.

Norma Thomas and quartet, Albee Providence, this week.

Moss and Fry still want to know "how high is up," at Proctor's Schenectady and Troy, N. Y., this

week.

Cora Green and company (Margaret Lee), Keith's Imperial, Toronto, this week.

Dixie Four, that quartet with the sure-fire finish, Hollywood, Detroit, and Rialto, Joliet, Ill., this week.

Dotson, that dancing single, Capitol, Union Hill, N. J.

Sunshine Sammy, Loew's Boulevard, last half.

Winfred and Mills, Chinese and Afro, at Loew's Pitkin, full week.

Doc Straine and Lila, Loew's Wilbard, Woodhaven, L. I.

Four Emperors of Song, Loew's Paradise, full week.

Peg Bates, monopedic stepper Loew's, Pittsburgh, full week.

Ethel Waters is opening a string of Loew dates, starting at Loew's Grand, first half, and the Victoria on 125th St., Harlem, the last half.

Grace Smith and buddies, those hot dancing boys, are at Loew's, Syracuse, N. Y., full week.

J. Wesley Jenkins, well known performer, especially in the movies, where for years he has appeared in aged parts, is ill at his home at 416 Cumberland St., Brooklyn, N. Y.

John Rucker, the Alabama blossom, who is doing an act with Sydney Perrin, are doing well and played Keith's Franklin last week, where they are the usual big hit.

Aubrey Lyles of Miller and Lyles is reported to be in Africa, somewhere in Liberia.

"Color Blind," a Race drama with a mixed cast, is to go into rehearsal Monday, April 17. It was written by Sam Park, the son of C. W. Park, who once was owner and manager of C. W. Parks' "Aristocrats" that was very popular in the South during the seasons of 1917-1918. Charles Matson is doing the casting.

Gibson's Standard theater in Philadelphia is taking on new life since Bob Williams, well known as "Uke," has been putting on the shows over there.

Addison Carey's Dancing Girls are the main attraction at the Howard, Washington, and the Royal, Baltimore.

Perry Bradford and Jimmy Johnson are making a movietone for Warner Brothers.

Bobby Dillion, Bryson and Jones and Josephine Hall open next week at the very swank Almac Grill, Broadway and 71st St.

## BOSTON, MASS

TRANSCRIPT

MAR 31 1930

## Negro Spirituals by Negroes

[From the Columbia State]

Everyone that had the pleasure and privilege of hearing the vast choir of negroes singing at the Columbia Theater some of the best of their own spirituals will agree, we think, that the spirituals are so much the expression in music of the soul of the negro that no one can sing these quaintly delightful songs nearly so well as the naturally melodious negroes themselves.

This choir was made up from the singers of our two negro colleges, reinforced from the ranks of the choirs of the negro churches of the city. So it is not a trained body of singers—that is,

a body of singers harmonized and smoothed into still more ordered and melodious song by careful teachers. It was almost impromptu, so far as the choir goes, although each singer seemed to be fully equal to interpreting the beauty and soul of these unique spirituals. There were two small bodies of more trained singers, the male quartet and the octet of young women, but the rest, we infer, were rather hastily brought together for the purpose of making a melodious drive against illiteracy under the general direction of women's clubs. But a long disciplined chorus of another race could not have sung together more smoothly and in more perfect harmony or produced more marvelous music.

These negro singers, with the wonderful richness and natural sweetness of their voices, always seem some prodigy out of their own race. We feel as if admitted to some folk-song celebration of rites and ceremony in the heart of Africa—at least to something primitive, with the dew and freshness and harmony of morning still bathing it.

We never hear negroes singing their exquisite spirituals without being reminded of the story of the singing of the monks of Ely—about the first reported song of England. It must have been some such singing, naive and richly melodious in the native gift of music, just as nearly all negroes have.

"Sweetly sang the monks in Ely  
When Knut the king rowed by!"

And the king stood up in the royal boat and commanded the rowers to pull slowly—

"Row, knights, near the land  
And hear the monks' sweet song."

If, as we believe, these spirituals sing for us the harmony of the heart of Africa, there must be, as always, new marvelous things to come out of that dark land.

One catches in the full tones of these negro singers a music one does not hear in any other human singing. It is of a quintessence too fine to be described or imitated. Only these negroes possess the genius and power to create it. But it is immeasurably sweet and downy, soft.

To hear them sing such a spiritual as "Swing Low, Sweet Chariot" is to receive a new conception of melody, a new vision of what the natural singing of a folk endowed by nature, suffering, and some mysterious muse of song, can become in their mouths.

## FEW HEAR LAST SYMPHONY CONCERT

Third And Last Concert For Colored Adult Poorly Attended



interested and enthused persons who attended the third and last concert of the Baltimore Symphony Orchestra for adults of our group last Sunday afternoon at the Douglass High School Auditorium. It was a condition to be regretted by the music loving element of our group but there were more persons on the stage performing than there were in the audience.

The program opened promptly at 4:00 o'clock when there were only about 25 people seated, with the very familiar and extremely popular Overture to the opera, "William Tell" by Rossini. As always, thrilling and showy, but dramatically effective, this overture was played with a tonal quality rarely ever heard in local circles. The opening movement pictured Dawn, the second "Storm" and then it concludes with a Great March.

The favorites were the Third Movement from Symphonic Suite "Scheherazade" by Rimsky-Korsakoff and Cui's Orientale. Especially was the former played with a romantic sweetness and amorous charm, the violins and clarionets bringing out the two lyrical themes of such marked resemblance.

Other numbers by the Orchestra were, Beethoven's Second Movement from Fifth Symphony; Bizet's Menuetto and Farandole from Suite "L'Arlesienne," No. 2, Schubert's Military March and Strauss' Blue Danube Waltz.

Constance Hejda, a contralto with a rich mellow voice sang with pleasing interpretation the fourth and sixth numbers the Arias, "O Mio Fernando" from the opera "La Favorita" and "Brindisi" from the opera "Lucrezia Borgia." Both selections are by Donizetti.

Miss Hejda has had a very interesting and varied experience in opera and, on the concert stage in almost every large city in North America. Although she is a native Baltimorean this was Miss Hejda's first appearance with the Baltimore Symphony Orchestra.

N. Y. EVE. WORLD

MAR 28 1930

## NEGROES' SONGS FINDING FAVOR IN SOVIET RUSSIA

### Despite Religious Flavor Spirituals Are Extremely Popular

MOSCOW, March 28 (U. P.)—Despite their deep religious flavor, American Negro spirituals are extremely popular with concert audiences in anti-religious Russia.

Several American singers who visited this country in the last few years included these spirituals on their programs and by this time Soviet music lovers have come to expect "Bye and Bye" and others of the spirituals on American programs as a matter of course. The Negro singer Roland Hayes, whose concert tour in the Soviet Union about two years ago is still remembered, did much to popularize this type of American folk song. At the moment a talented American tenor, Sergei Radamsky of New York and Boston is underlining that popularity.

"There is a plaintive, heart-catching note in our American spirituals," Radamsky told the United Press "which seems to fascinate the Russian listener. The response of Russians to this Negro cry to Heaven is almost always instantaneous."

Nevertheless the religious character of these songs sometimes makes it a little embarrassing for the American concertist here. Soviet audiences no longer care much about church music or hymns of any kind. They accept the spirituals with enthusiasm, unaware that they are applauding hymns.

Recently at a concert by Radamsky in the Conservatory here, the audience, greatly stirred by his rendition of certain Negro hymns, asked him to translate the text of the spirituals which he had sung. He did. But he took enough liberties with the text to obscure the fact that it was religious. "Bye and Bye," which is the Negro's ecstatic song about bliss in Heaven, Radamsky explained as the poor Negro's dream of a happier future.

"Only a white lie about a 'darky song' he said later. 'But the music is too beautiful to be denied to Russian audiences just because the words are perhaps not to the taste of some of them.'"

The "class principle" will be applied in Moscow even in the taxation of dogs. In the past all dogs were charged the same amount for their official licenses. Hereafter the price of licenses will be in accordance with the social status of the master. Nephews (private traders) and other non-working elements will have to pay several times as much for the right to possess dogs as ordinary workers. The recent unofficial war in Man-

churia is now being shown to Soviet audiences in an amazing graphic film record of the entire operation. The clashes were far more serious, it appears from the motion pictures, than the Soviet public was aware while the war was in progress. Heavy artillery attacks and air bombings figure throughout the picture, and gruesome indications of serious casualties on both sides are flashed on the screen.

If the Soviet film is to be believed, the Chinese population in Manchurian border towns received the Soviet Armies with jubilation. There are extensive scenes showing Chinese workers and peasants, and even Chinese soldiers, fraternizing with Red Army men.

COLUMBIA, S. C.

STATE

FEB 10 1930

Negro Spirituals by Negroes.

Everyone that had the pleasure and privilege of hearing the vast choir of Negroes singing, at the Columbia Theater yesterday some of the best of their own spirituals will agree, we think, that the spirituals are so muchurably sweet and downy soft.

The expression in music of the soul of the Negro that no one can sing these quaintly delightful songs nearly so well as the naturally melodious Negroes themselves.

This choir was made up from the singers of our two Negro colleges, reinforced from the ranks of the choir of the Negro churches of the city.

So it is not a trained body of singers—that is a body of singers harmonized and smoothed into still more ordered and melodious song by careful teachers. It was almost impromptu, so far as the choir goes; although each singer seemed to be fully equal to interpreting the beauty and soul of these unique spirituals. There were two small bodies of more trained singers, the male quartet and the octet of young women, but the rest, we infer, were rather hastily brought together for the purpose of making a melodious drive against illiteracy under the general direction of Women's Clubs. But a long disciplined chorus of another race could not have sung together more smoothly and in more perfect harmony or produced more marvelous music.

These Negro singers, with the wonderful richness and natural sweetness of their voices, always seem some prodigy out of their own race. We feel as if admitted to some folk-song celebration of rites and ceremony in the Heart of Africa—at least to something primitive, with the dew and freshness and harmony of morning still bathing it.

We never hear Negroes singing their exquisite spirituals without being reminded of the story of the

singing of the monks of Ely—the first reported song of England. It must have been some such singing, naive and richly melodious in the native gift of music, just as nearly all Negroes have.

"Sweetly sang the monks in Ely When Knut the king rowed by!" And the king stood up in the royal boat and commanded the rowers to pull slowly—

"Row, knights, near the land And hear the monks' sweet song." If, as we believe, these spirituals sing for us the harmony of the heart of Africa, there must be, as always, new marvelous things to come out of that dark land.

One catches in the full tones of these Negro singers a music one does not hear in any other human singing. It is of a quintessence too fine to be described or imitated. Only these Negroes possess the genius and power to create it. But it is immeasurably sweet and downy soft. To hear them sing such a spiritual "Swing Low, Sweet Chariot" is to receive a new conception of melody, a new vision of what the natural singing of a folk endowed by nature, suffering, and some mysterious muse of song, can become in their mouths.

POST

Camden, N.J.

MAR 31 1930

## YOUTH GIVES MUSIC TO COLORED RACE

### Plans for Expansion of Teaching System Receives Support of Clarence Fuhrman

The organization of bands and orchestras in schools of South Jersey attended by colored children has been arranged through the co-operative efforts of school principals and Israel Miller, Jr., colored, 26, of 744 Mt. Vernon street, Camden.

Young Miller, who was recently discovered and declared to be a musical genius of his race, is receiving the support and encouragement of Clarence Fuhrman, widely known orchestra leader, and William H. Ketter, city librarian, in his work and attempts to foster and promote musical education among the colored populace. Miller's claim to musical distinction

has been built solely upon personal effort. Deeply in love with his 'cell, Miller studied counterpoint and fugue all by himself. Laboriously and arduously he taught himself composition through an extension service. On this basis of stimulus his innate genius came to the fore.

He took the spiritual, "Wake, Nicodemus," and in two hours wrote an orchestration for 32 instruments. It has been played by orchestras and declared "smooth and hitchless." He has written a tender, heart-wailing melody of his own, "The Honest Heart," which depicts the sudden madness of an insane man and the final return of reason—moving, poignant and containing the very bone and marrow of the Negro's emotions. "The Storm," and "Never Go Back on Camden," written for the Rotary Club, are other commendable compositions.

Miller's system of teaching music is far different from that taught in the schools. His pupils must learn the purpose of every rudiment in music and be able to write 45 scales before touching his or her chosen instrument.

He is now teaching music to more than 60 colored children in schools of South Jersey; at Lawnside, Woodstown and in the Summer and Whittier schools of Camden. Miller is a former Camden High School student.

At present his pupils are learning rhythm. With piano accompaniments they have developed into rhythm orchestras playing percussion instruments alone—the triangle, castanets, drum, tamborine and sand box.

He has the assistance of six instructors in teaching of piano, violin, viol, bassoon and other wind instruments. He teaches the coronet, saxophone and 'cello.

His pupils must also take memory tests so that he will have a criterion telling him how far or how long it will take them to advance. Next week the parents of children at the Whittier School are to conduct a meeting and aid in the organization of an orchestra at that school under Miller's leadership.

### NEGRO VIOLINIST HEARD.

Gertrude Martin at Roerich Museum —Freeman Gives Own Works.

Gertrude Martin, a young Negro violinist, musically talented and introduced by the Martin-Smith Music School of Harlem, appeared yesterday before a friendly audience in the new hall of the Roerich Museum at 108d Street and Riverside Drive. The young player was assisted by Sonoma Talley at the piano in Bruch's G-minor concerto and many shorter violin classics, including pieces by Hubay and Kreisler and the fourth of the "Southland Sketches" by Burleigh.

L. Lawrence Freeman, Negro composer and winner of the Harmon Award for music, presented his operas at Steinway Hall yesterday afternoon, with the help of a stage-full of singers organized to make his works better known. Among the singers were Blanche and John Eccles, Carlotta and Vado Freeman, Alice Crawford and Rella Smith and many more. The musician himself accompanied at the piano in excerpts from "The Martyr," "The Prophecy," "The Octoroon," "Plantation," "Vendetta" and "Voodoo," variously dating from 1882 to 1923.



# Music-1930. NEGRO BARITONE CHICAGO CHOICE FOR FESTIVAL

*Chicago Tribune*  
Burdette Represents City  
in Class Finals.  
8-20-30

## The Music Festival

*Chicago, Ill.*  
PLACE—Soldiers' field.  
TIME—Next Saturday night at 8 o'clock.  
The gates will open at 6:30.  
PROGRAM—Four thousand musicians of Chicago and Chicagoland, including bands, choruses, drum corps, quartets, vocal and instrumental soloists.  
ADMISSION—25 cents.  
TICKETS—Now selling at The Tribune Public Service Office, 1 South Dearborn street, and in the lobby of Tribune tower, 435 North Michigan avenue. Tickets also will be sold from booths at the entrances of Soldiers' field on Saturday night. There will be no reserved seats.  
PROCEEDS—To charity.  
WEATHER—In case of inclement weather the program will be given in the Chicago Stadium, 1800 West Madison street. Change of place [if necessary] will be announced Saturday over W-G-N.

## BY EDWARD MOORE.

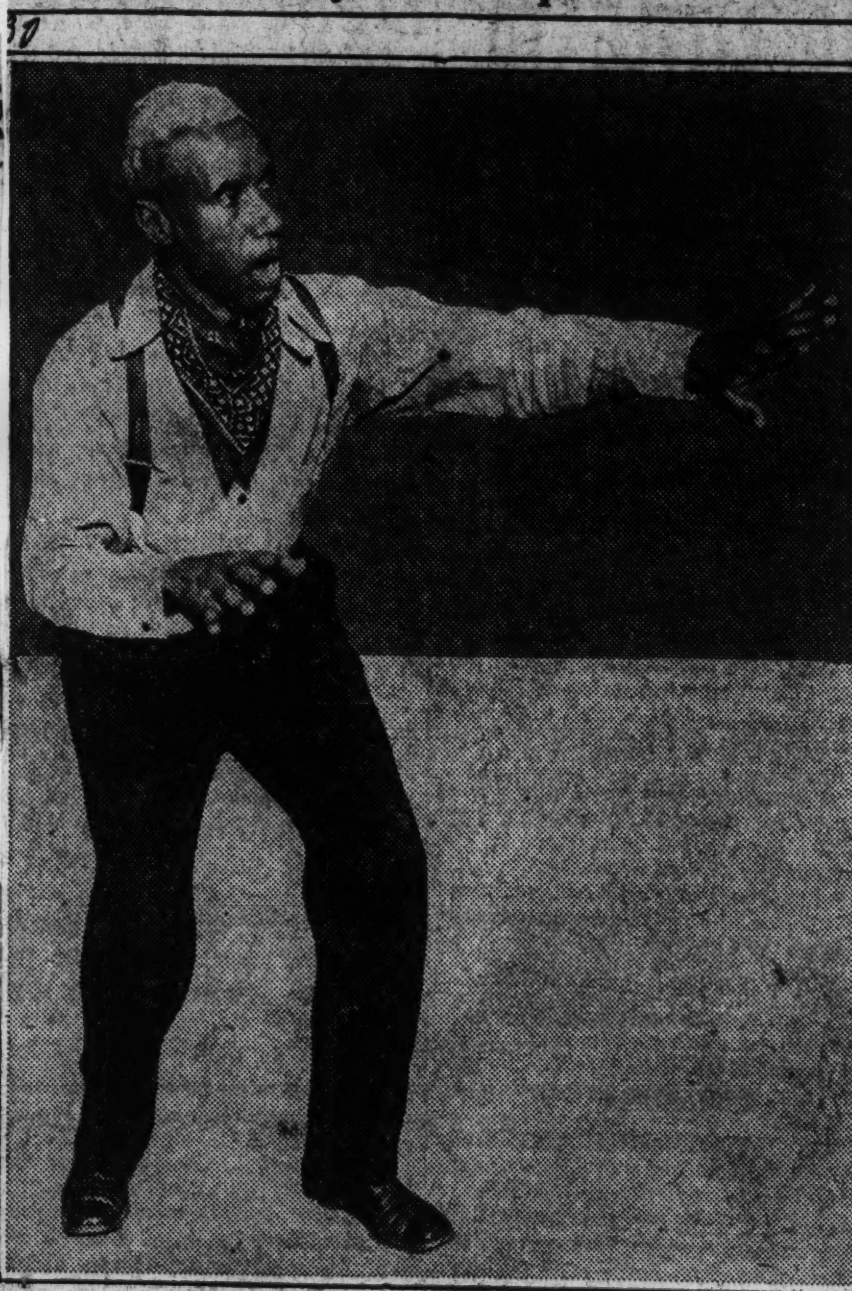
The golden voice of John Burdette, until a week or so ago an unknown Negro baritone, captivated thousands at the Oriental theater last night in the semi-finals for the great Chicagoland Music Festival to be held next Saturday night at Soldiers' field.

By day John Burdette is an elevator operator in a building on Wabash avenue, and quite apparently an efficient and well-mannered one. By night he ties a red bandanna around his neck, dusts a little powder over his head, steps upon the stage, and becomes the aged boatman of Old Man River.

## Steps Into Character.

He really steps into the character. For the few minutes that he was on the Oriental stage last night he was as completely a native of the Mississippi as though he had never strayed ten miles away from its bank. From Chicago to Louisiana is as long a trip spiritually as it is in miles, but

Picked as City's Champion Baritone



JOHN BURDETTE.

He made it without the slightest slip. His voice is something to grow rather rhapsodic about, a richly toned, effortless organ of heart-touching quality and expressiveness that conveyed every syllable of every word to the most remote corners of the theater.

## Enters Finals on Friday.

He is Chicago's choice of baritones, selected to meet the choice of other cities of Chicagoland in the finals next Friday night, and it is quite safe to say now that the one who wins over him is going to be worth going many miles to hear. At that the choice was none too easy for the judges, since Herbert Peterson presented such forcible claims for attention through his own voice that the judges retired, debated, considered again, and finally sent for Burdette to sing another song for them. This time he sang "Sylvia" so exquisitely that he clinched the matter at once.

In the tenor contest earlier in the evening Peter Maltese was the unan-

imous choice of the judges after he had sung "Una Furtiva Lagrima" from Donizetti's opera "The Elixir of Love." The judges were Mrs. Edmund J. Tyler, Miss Louise Gilbert, Franklin Earl Hathaway, and Hugh Aspinwall.

## Papi Will Be Judge.

For Friday's contest, when the finalists of all Chicagoland will be selected, the festival management has been lucky enough to secure the services of the eminent operatic conductor Gennaro Papi as one of the judges. Mr. Papi is now in the last two weeks of another brilliant season at Ravinia, conducting all the Italian operas of that fine company's repertoire with a fervor and dash that have won enthusiastic and unanimous acclaim.

Everything about the Chicagoland Music Festival promises to be spectacular. Now comes a spectacle for the eye as well as the ear. The season of air races is starting simultaneously with the festival, and so the

air organization is lending a spectacular feature to the festival. This feature will take place at 9 o'clock, at which time that startling trio known as the Three Fireflies will take the air over Soldiers' field and do evolutions while the music is halted for a few minutes.

## Planes Decorate Sky.

The three planes, flying in echelon formation, are brilliantly lighted, and are able to change the colors of their lights. Thus, the trio at one time will be red, white, and blue, at another, blue, white, and red, at a third, white, red, and blue, or all white, or all red, or all blue. Thus decorating the sky they perform their maneuvers, which in less technical language are known as stunts.

A cannon will be fired to signal the opening of the program. As the booming echoes die away, the United States flag will be raised on the pole at the north end of the field, the Chicagoland Festival concert band, directed by Victor J. Grabel will play

## ENTRY BLANK FOR GRAND CHORUS CHICAGOLAND MUSIC FESTIVAL

[To sing the Hallelujah chorus from  
"The Messiah."]

NAME .....

ADDRESS .....

TELEPHONE NO. ....

TYPE OF VOICE.....

Mail filled in blank immediately to

MUSIC FESTIVAL EDITOR,

The Chicago Tribune,

Chicago, Ill.

the plan was first announced, and the performance, directed by Noble Cain, promises to be one of the great thrills in an evening filled with thrills.

## 1,000 Negroes to Sing.

One unit of the chorus will be the Negro chorus of 1,000, which will also have its individual place on the program by singing a group of three spirituals. This group plans a distinctive dress for the evening, the sopranos and contraltos in white, the tenors and basses in dark suits. This promises to be the greatest chorus of its kind ever gathered together in America. J. Wesley Jones, James A. Mundy, and Edward H. Boatner will direct the spirituals.

# NEGRO CHORUS REHEARSES AND AUTOISTS STOP

*Chicago Tribune*  
8/22/30  
Festival Group Gives

## Superb Concert.

*Chicago, Ill.*  
Hundreds of soloists, the vanguard of the 5,000 who will take part in the gigantic music fest of Chicagoland, to be held on Soldiers' field tomorrow night, will arrive in Chicago today. Tonight they will compete in the finals of the musical contest. Hundreds of bandmen will arrive tomorrow morning.  
(Details on page 3.)

## BY JAMES O'DONNELL BENNETT.

For a block or two around South Park way and 41st street the autoists streaming north and south on the park way halted at 9 o'clock last evening as though they suddenly had encountered the harmonious thunders of the most perfect pipe organ that ever was built.

The sound was overwhelming, and it was awe inspiring.

It made grand opera seem by contrast like children playing theater in the dining room.

## Hear Clear, High Voice.

Minute after minute the autoists silently listened.

They heard one clear, high poignant voice—the voice of a young woman—carrying the solo words of "Swing Low, Sweet Chariot."



Thus they floated out into the still night air.

I looked over Jordan,  
And what did I see?  
A band of angels  
A-comin' for me!

An instant of heart-searching stillness.

Then a crash of melody.

A thousand voices caught up the words, "Swing low, sweet chariot, a-comin' for to carry me home."

They caught up notes of wild exultation and flung them forth in a mighty shout. Then the nuances, subtle and swift, and exultation shaded into yearning and hope—"Swing low, sweet chariot, a-comin' for to carry me home."

#### Motorists Wait for More.

The old spiritual seemed to dream its way to its close—"a-comin' for to carry me home."

The autoists waited for more; there was a little patter of applause; somebody in a car near the church on the corner said, "Hush!"

Softly the autos glided away.

The thousand colored men and women rehearsing for the Chicagoland Music Festival of tomorrow night had laid a spell at once eerie and happy upon a heedless throng that was going nowhere in particular and thought it was in a hurry to get somewhere.

#### Rehearsal Is Resumed.

But heedlessness and hurry somehow evaporated before the glow and glory of this singing.

Many things didn't seem so important as they had seemed before.

And so the autoists glided away.

In a few minutes the rehearsal was resumed.

I went inside the church—the Metropolitan Community center of the People's church at 4100 South Park way.

Every seat was occupied by nicely dressed colored men and women, old and young—some of them important people in the race's community life, some of them housekeepers and house servants in Chicago homes and hotels.

But for this occasion one and all were singers and intent upon nothing but the beautiful and exact rendition of beautiful music.

What is how they sang—as though, in that moment, nothing else in life existed.

Their eyes shone; their bodies averted slightly; they combined the artist with the devotee.

When they sang "My Country, 'Tis of Thee," with which they opened the rehearsal, although they will not sing it on Soldiers' field tomorrow night, they sang it as though they had a country worth singing about and worth honoring in song. It was not a drone.

#### Sing Famous Chorus.

After a stinging of all hands by means of brief, emphatic admonitions from Prof. James A. Mundy, leader of the Mundy Choristers of Chicago, the one thousand launched themselves into the Hallelujah chorus from "The Messiah."

To talk here about the certainty of attack in this rendition, the suave, confident maneuvering of intricacies, and the weaving and blending of effects is just to talk music patter that does not at all tell the story of great singing of perhaps the greatest hymn of adoration ever composed.

I'll tell you what tells the real story: It was singing so rapturous, so pulsant and so moving that it made you want to cry and made you feel you ought to pray.

#### Singing Is Past Praise.

How they maneuvered the solemn key phrases, "For the Lord God Omnipotent reigneth"—"The kingdom of this world is become the kingdom of Our Lord and His Christ"—and "He shall reign forever, King of Kings and Lord of Lords" between and into salvos of "Hallelujahs" was wonderful to hear and past all praise in its precision and power.

The "Hallelujah Chorus" will be the principal number which these colored singers will contribute to the festival program. With them about 2,000 white people will sing. If the effect last night was superb it should—with three times last night's number of singers—tomorrow night be prodigious.

But the "Messiah" number will not be the truly characteristic contribution of the colored people.

That will be their spirituals.

Prof. Edward Boatner of Pilgrim Baptist church will, as he did last night, lead the one thousand in "Swing Low Sweet Chariot." Miss Zelma Watson, graduate of the University of Chicago, singing the solo passages.

The second spiritual to be sung is "The Old Ark's a-Movin'."

The old ark's a-movin';  
Children, won't you come along?  
The old ark's a-movin';  
I thank God.

J. Wesley Jones of Metropolitan center and president of the National Association of Negro Musicians will conduct in this number.

The third spiritual will be "Couldn't Hear Nobody Pray." It was the late Booker T. Washington's favorite among all his people's music. Miss Magnolia Lewis will be the soloist.

Frank Young, managing editor of the Defender, addressed the singers on the opportunity the colored people will have tomorrow night to express themselves to their fellow citizens of Chicagoland, and Mrs. Lena Emmerson, who gave to festival managers the information which resulted in Negro participation in the festival, was introduced and cheered.

The final of the band competition will be held Saturday morning at 9 a. m. The Men's South Side Community band, sponsored by The Chicago Defender, will play at the Ma-

# Burdette Wins Right to Represent Chicago in Music Festival

In the semifinals of the Chicago Tribune's Chicagoland musical festival baritone competition at the Oriental theater Tuesday night, John Burdette won the right to represent the city of Chicago's baritone singers against the pick of the baritones of over three score cities in the finals which will be held Friday night.

Mr. Burdette captivated his audience only a week previous at the palatial Tivoli theater out on Cottage Grove Ave. near 63d St., where he was forced to respond to the thunderous applause of the audience which packed the theater for the South side trials, and gave five encores.

On Tuesday night Mr. Burdette didn't win with any walk away. The man who acts as elevator operator for a downtown furniture store during the day, assumed the role of the boatman again and with his hair whitened by powder to look gray, with the red bandana handkerchief tied around his neck, he sang as he never did before. Again he was met with acclaim. This time the golden voice, with its heart-touching quality and expressiveness, conveyed every syllable to every corner of the theater.

However, there was Herbert Peterson, a white youth with a golden voice, and Mr. Peterson also was given round after round of thunderous applause. The judges were a bit baffled. To be frank it was a hard choice to make. These judges—Mrs. Edmund J. Tyler, Miss Louise Gilbert, Frank Earl Hathaway and Hugh Aspinwall—wanted to be fair and honest. They retired, debated, went over their score cards and compared them. Then they sent for Mr. Burdette and asked him to sing another song. Whether they felt they might have been swayed by his presentation of "Ole Man River" the judges did not say.

This time Mr. Burdette sang "Sylvia." And how he did sing. Forgetting the world, he threw his heart and soul into the piece. "He sang so exquisitely," in Mr. Edward Moore's own words—and Mr. Moore is the musical critic on the Chicago Tribune, and second to none in this country—that the judges handed Mr. Burdette the honor of representing Chicago.

The finals of the band competition will be held Saturday morning at 9 a. m. The Men's South Side Community band, sponsored by The Chicago Defender, will play at the Ma-

jestic theater, while the Women's Fair band of 50 pieces will play in the competition at the Harris theater.

The massed band rehearsals will take place at Soldiers field at 3 o'clock. The massed singing will take place at Soldiers field at 7.

In case of rain the concert will be transferred to the Chicago stadium, 1800 W. Madison St. To keep informed the people of Chicago are asked (in case of threatening weather) to turn the dials of their radios to station WGN, which will make hourly announcements.

There are two quartets from the South side still in the competition. They are the Deep River quartet and the Brown Metropolitan Jubilee quartet.

The massed chorus of 1,000 voices from the South side, which is also sponsored by The Chicago Defender, had their final rehearsal at the Metropolitan Community church Thursday night at 8:30. This choral group was addressed by James O'Donnell, Bennett of the Chicago Tribune staff.

Under the direction of Prof. J. Wesley Jones, leader of the Metropolitan Community church choir, they will sing one number of "Swing Low, Sweet Chariot." Prof. Edward Boatner will lead them through one number of "Couldn't Hear Nobody Pray," and Prof. James A. Mundy, leader of the Mundy choristers, will take them through his own piece, "The Old Ark's A-Moving."

These singers will go on the air at 9:30 over WGN, which will broadcast from the field. The WGN station will have a nation-wide hook-up.

The entire audience, which is estimated will be about 100,000, will sing the Hallelujah chorus from the oratorio, "The Messiah," by Handel.

**Ogden Association Prizes Awarded**  
8-27-30

Seven Winners Announced at Convention of Negro Musicians

New York, N. Y.

An important feature of the convention of the National Association of Negro Musicians, Inc., which met in Chicago this past week, was the announcement of the awards in the contest for composers sponsored by the late Rodman Wanamaker. The prizes this year were offered by Captain John Wanamaker, Jr. as a me-

## ROLAND HAYES AND AMERICA

Roland Hayes has achieved fame and fortune. He has decided to abandon his American citizenship and reside in France. That is his privilege, but as a public figure it can be gainsaid. Hayes is a native of Georgia, of very humble parentage. Despite his condition, he emerged and by ambition and strength of character he has made himself famous. From a thought he can hardly be blamed for his decision, but it would be far better for him to remain in this country and assist in making more tolerable conditions here. He will make tours of this country, as before, and will have to undergo the same conditions as now obtain, mortal to his father.

The judges were Edwin Franko Goldman, Theodore Drury, J. Rosamond Johnson, Giuseppe Boghetti, Nat Shilkrett, Orlando E. Wardwell, W. Franklin Hoxter and Perry Bradford. They report that the compositions, on a whole, have been of a high standard this year in all four classes which are: Song, Dance Groups, Spirituals and Choral Work. Those in the latter especially showed exceptional execution of difficult themes.

Major Scroggins, president of the Robert Curtis Ogden Association of the Wanamaker store, Philadelphia, represented Captain Wanamaker at the convention.

The awards according to classes are:

**CLASS I.**  
A Song—First prize, \$150, "Jump Back, Honey," William L. Dawson, 4028 Parkway, Chicago; second prize, \$100, "Hinder Me Not," Penman Lovingood, 119 Edgecombe avenue, New York City.

**CLASS II.**  
Dance Groups—First prize, \$150, "Scherzo," William L. Dawson, 4028 Parkway, Chicago; second prize, \$100, Negro Folk Suite, Major N. Clark Smith, 5000 S. Parkway, Chicago.

**CLASS III.**  
Spirituals—First prize, \$150, "Wade in the Water," Drucilla Tandy Altwell, 511 Tormillo street, El Paso, Texas; second prize, \$100, "Negro Folk Song Prelude," Major N. Clark Smith, 5000 S. Parkway, Chicago.

**CLASS IV.**  
Choral Work—Prize \$250, "African Chant," J. Harold Brown, 223 West Twenty-eighth street, Indianapolis.



# HAMPTON CHOIR, EUROPE BOUND SCORES IN SEASON'S FIRST CONCERT

Hampton Institute's increasingly renowned choir of one hundred and twenty voices inaugurated its season of concerts, to be climaxed in April with a European tour, at Blair Junior High School Auditorium, this city, on Friday night.

The Boys' Glee Club assisted and Dr. R. Nathaniel Dett, famed composer and dean of the School of Music at Hampton, directed.

A large audience, predominately white, giving full and spontaneous applause to each number of a varied and difficult program, sat still at the completion of the recital and demanded two more encores, seeming then still unsated.

The Choir, proclaimed by veteran critics in Boston, New York, Norfolk, Richmond, and other cities in which it has appeared, as equal to and superior, in many cases, to the leading choirs of the world. Its success here indicated just what reception is in store for it on its six-weeks tour of European capitals.

## Visit 8 Countries

Don Davis, Sr., who will be business manager on the European trek, told a Guide reporter at the Friday concert that at least eight foreign countries will be included in the trip, arranged under the auspices of Moral, eminent European concert management.

There will be five concerts at least in Italy, he informed. England, Scotland, Wales, France, Germany, Austria, and Belgium audiences will hear the student group. Among the noted cities to be visited will be London, Paris, Vienna, Brussels, Rome, and Venice.

Forty voices will be selected from the 120 now composing the choir.

## Nine Encore Numbers

At the local concert the audience insisted upon an encore rendition of "As By the Streams of Babylon," in which Dorothy Mainor, a Norfolk girl, handled the solo part expertly. In all, the delighted crowd secured nine encores to a program consisting of only sixteen numbers. It would have had more, but time and the capacity of even so great an organization as the Hampton Choir, to become wearied, prevented.

Outstanding soloists were, in addition to Miss Mainor, Ruby Truehart, whose "leads" in "O Hear the Lambs A-Crying," by Dett, and in "Gently, Lord, O Gently Lead Us," were sharply etched things of beauty; Charles Flax, whose efforts in "Water Boy" were thrilling, to say the least; Wallace Campbell, who was striking in "Go Tell It on the Mountain"; William Cooke, whose tenor work in "There's a Star in the East," was generously applauded; and Mercer Bratcher, who did notable work in "Don't, Be Weary Traveler," another popular Dett composition.

Perhaps the finest choral efforts were concentrated in "There's a Star in the East," a Negro spiritual; "Listen to the Lambs," by Dett, a work which grows more poignant with each hearing; "Salvation is Created," by Tschesnokoff; "Lord, our God, Have Mercy," which was a triumph for both the Choir and Dr. Dett's direction; "O Hear the Lambs A-Crying," another splendid Dett Composition; and "Gently, Lord, O Gently Lead Us."

**High Praise Given**  
Douglass Gordon, editor of the Norfolk Ledger Dispatch, and a discriminating critic, said in part of the concert:

"Much of the choir's singing was not only effective; it was affecting. Nor was its effective and affecting quality apparent only when the choir sang spirituals. It sang those very beautifully indeed; but it reached the heights when it sang Russian music and the compositions of Dett himself. In addition to three pieces of Tschallowsky and Tschesnokoff in one group number, it also sang the almost incredible 'Lord Our God, Have Mercy,' of Lovosky, and the 'Cherubim Song' of Glinka, representing Russia; it also sang, for encore, the Cruger-Mendelssohn, 'Now Thank We All Our God,' and sang them all superbly. And it sang Dett's own 'Listen to the Lambs' and his 'O Hear the Lambs A-Crying' with almost intolerable poignancy. Those two chorals are exalted compositions, to begin with, since they are not only musically fine but are also striking illustrations of program music—as distinguished from pure music—in that they represent their thought as well by their musical phraseology as by their verbal phraseology; they are to use an unpleasantly pedantic word for which there is no precise synonym onomatopoeic. And they require a deal of singing; they are exacting in their demands upon any choir that attempts them. All these demands Dr. Dett has taught his choir to meet and fulfill. His 'Ave Maria' is of peculiar interest, too, partly because of his use of the true Negro scale of five tones, as he explained last night, and partly because of his introduction toward its end of one voice singing, almost intoning, the words of the prayer. It should be said, too, that the choir sang the prayer in soft Italianate Latin.

"As a matter of one-man opinion, it is said, that this is one of the most remarkable and—at times—thrilling chorus organization in the United States, and that it gave prodigally of its best. For all which we have to thank R. Nathaniel Dett."

## Director



DR. R. NATHANIEL DETT, who directed Hampton Institute Choir and Glee Club in their first concert of the season, given at Blair Junior High School auditorium, this city, on Friday night.

# "Listen to the Mocking Bird"

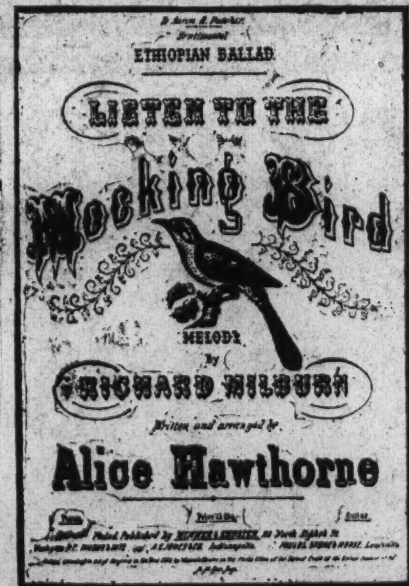
By ARTHUR A. SCHWARTZ

A FEW friends who periodically meet in that oasis called Harlem to chat on the amenities of things racial, this time took up the thread of the shouts, plantation melodies and many other things now unceremoniously called spirituals. The Victrola was used as a medium to bring back the musical score from the haunts of memory. A number of songs, as nowadays recorded were played, afterwards was discussed the changes that the composer had interpolated to clear up some phases of the original melody regardless whether the composition suffered in consequence. The song so popular during the sixties, "Listen to the Mocking Bird," having been played, a discussion ensued and answers to the question of "who was the composer" showed a diversity of opinion. I was asked to bring forth such facts as would tend towards a solution of the matter. (1) A search for fragmentary data that might help unravel the authorship of the song took me to the New York Public Library. Here we could only locate a copy of "Listen to the Mocking Bird," written and arranged by Alice Hawthorne and dedicated to Aaron Dutcher. This arrangement of the song was entered according to an Act of Congress in the year 1856 by Sep Winner of Philadelphia, Pa., and was printed by Lee & Walker. (2) Septimus Winner was born in Philadelphia, Pa., on May 17, 1827, a successful music teacher of organ, piano and musical instruments. In 1853 he opened a music shop in his home city until the panic demoralized his business and he moved to Williamsport, Pa., during 1857. (3) It is said his musical compositions carried the non de plume of Alice Hawthorne. The contenders that Septimus Winner was the composer of the song were the white friends who frequented his music shop in Philadelphia. While he wrote many other songs, it is claimed his most noted was "Listen to the Mocking Bird." Lee & Walker, music publishers, bought the copyright of this celebrated melody for \$5 and it has been subsequently remarked that it netted the owners more than \$100,000! Winner never expressed a regret for himself, feeling fully repaid by the pleasure his music had conferred upon the public.

(4) Soon as the song saw light of day it became a real "hit" and is even now occasionally heard on the radio. It has been preserved for posterity by the Victor red seal record. (5) There seems to linger, however, a real shadow in the wake of the story of this song. "Its composition was suggested by a character called 'Whistling Dick,' a Philadelphia darkey, who perambulated the streets of that city, strumming a guitar as accompaniment to his whistling imitations of a mocking bird. Winner,

having heard the 'darkey,' suggested putting it down in written score that it may be sold as it is claimed by some, gave Dick \$5 for the opportunity to take it down musically. Some believe, though he wrote much and well, doubtless the 'Mocking Bird' will be the most enduring memento of the old Philadelphia musician."

(6) The late Daniel Murray, an assistant librarian of the Congressional Library, Washington, D. C., a position



he held for more than fifty years said, "Richard Milburn had the faculty of whistling to an extraordinary extent, while at the same time he was sufficiently skilled as a performer to accompany himself on a guitar. In the leisure moments of his vocation, he turned his attention to imitating the birds and particularly the macking bird."

(7) The world in general has accepted music of "Listen to the Mocking Bird" as the product of Septimus Winner. This has been noted especially in these columns where our townsman noted for his unerring instinct for finding rare tomes and curious apertaining to colored people came across a copy of "Listen to the Mocking Bird." "It was published in Philadelphia in 1855 and on the frontispiece says 'Melody by Richard Milburn, words and music by Alice Hawthorne.' It was published by Septimus Winner, whose gifts at lyrics were conceded and who was musical besides." (8) "Because he was a prolific writer, the music of that song was attributed to him. Milburn was of Philadelphia and worked in his father's barber shop next door to 'Lou' Cochran's tavern at Sixth and Lombard streets. It was soon discovered that he was musical playing the guitar, had a good singing voice and whistling skill beyond reproach. His imitation of birds



whistling was indeed marvelous justice to one who was poorer than the members of the Philadelphia Library Company, alive to any attractions of a musical sort in conjunction with their literary efforts. He heard him and secured his service along the lines just indicated. It was then that he evolved the air note above. Being catchy, scores were humming and whistling it. Coming to the notice of Winner, he sent for Milburn, who played, sung and whistled the 'air' composed by him while Winner wrote down the notes. Milburn knew nothing of musical notation but had an alert mind for composition. It spread over the country and Winner won fame at the expense of another; and that other is colored man."

(9) We doubt statement that Lee & Walker bought the copyright of the celebrated melody for five dollars from Septimus Winner. We feel inclined to the opinion that the latter may have paid Milburn for the melody. A man of the sagacity and acumen like Winner would not have thrown to the winds such an opportunity to garner the suver coin which a popular song might have brought him, for it was well known his music shop wasn't doing so well in those days.

In the 135th street branch of the New York Public Library we have located a copy of the original edition of "Listen to the Mocking Bird," noted by W. Carl Bolivar and the title page reads: "To Aaron R. Dutcher, Sentimental Ethiopian Ballad; melody by Richard Milburn; written and arranged by Alice Hawthorne" and entered according to Act of Congress in the year 1855 and was published by Winner & Shuster. (10) The version noted in the "Story of a Song" saying it was copyrighted by Lee & Walker in 1856 appears as correct, but the fact that the previous year, 1855, Winner & Shuster brought out the same song, giving due credit to Richard Milburn, is fairly corroborated by Bolivar statement, the local Philadelphia historian of colored people, and conclusive in a court of record, as evidence that he was the original melodist of the song. His appearance before the society of St. Thomas' Episcopal Church in said city, where he was heard by members whistle and sing his famous melody, is of the greatest importance. We are submitting both title pages of the song for we believe they silently carry a conviction of the truth itself and speak louder than any words from me. We want the reader to judge whether the 1855 edition states the fact, prima facie, or the edition subsequently printed by Lee & Walker in 1856, in which Septimus Winner under the name of Alice Hawthorne claims for himself the entire honor.

We have made this examination and the other members of the roundtable join with me, though late, to bring to the attention of the Victor Talking Machine Company a plea to correct their record, in so far as the claim given to the world that Septimus Winner was the original composer is not justified by the printed song itself, but that the composer was a poor Negro musician. We are of opinion it would have been an act of meritorious service if in the subsequent musical arrangements of the songs Septimus Winner had reprinted the title of the original song crediting the melody to Richard Milburn and the words and music to himself. It could not have detracted in any degree from his secured position of fairness nor of relative

## ROLAND HAYES DE-LIGHTS AUDIENCE

Roland Hayes' appearance here Monday night was the occasion for much genuine delight to local music lovers, both white and colored, and his renditions received even more praise than they did on his first appearance here last year. Local musical critics have been most generous in their commendation of his performance Monday night when the great artist's coming was sponsored by the local chapter of the Omega Psi Phi Fraternity, the surplus proceeds of the recital going to the Charity Hospital fund. Among the outstanding criticisms of his recital is the following written by Miss Dora S. Mendes and appearing in The Savannah Press of last Tuesday:

Roland Hayes, the great Negro tenor made his second appearance in Savannah last night at the auditorium before a very large and appreciative audience. To those who had heard him on his first visit, his singing last night was an even greater delight. He is one of the most finished artists who has ever visited this city and his fine gift of interpretation was most satisfying. His shading and phrasing was perfect in its artistry, and the gift which he has of creating an atmosphere for his selections made each one an outstanding number of the program. His singing is marked by an almost

perfect diction, each word being easily understood. He sings with the same perfect diction in French, German and Italian, in fact the German songs were among the most delightful of the evening.

### An Able Artist

Opening with "When I Am Laid in Earth" from "Dido and Aeneas" (Purcell) he immediately demonstrated his ability as an artist. His perfect control of his voice and his singing made the difficult number one of special appeal. This was followed by a charming flowing number, "Pack Clouds Away" by Handel, arranged by Coleman, from an old English cycle. The outstanding number of the opening group was "Rendil Seren al Ogllo" (from the opera "Spartacus" (Handel).

It would be impossible to select any one number or group as being the most outstanding of the evening as each in turn seemed to be the most perfect. His singing of Dupare's "L'invitation Au Voyage" and "La Cosaque" (Fourdrain), left nothing to be desired while the Saint-Saens number "Tournement" (Whirling), was a triumph of vocalization. The third group included two German songs, a Russian, and an English number. One of the German selections was "Du Bist Die Ruh" (Schubert), which he sang on his program last year, and he did it even better last night. His Rachmaninoff number, "Songs of Russia" was given with a great warmth and depth of tone.

### Spirituals

Like last season his greatest appeal to the audience was in his group of spirituals which closed the program. To these he brings all his artistic ability, combined with a depth of feeling which made them soul stirring. His singing of "Keep Me From Sinkin' Down" was exquisite and received the enthusiastic applause which it merited.

His encores were Beethoven's

"Adelaide," sung by request, and given with perfect artistic interpretation, a charming English number, "Passing By," and two spirituals, "Plenty Good Room," and "Sit Down" which closed the program.

To the accompanist Percival Parham much credit must be given, for making the evening the success it was. He is in perfect accord with the artist, who at all times was willing to share with him the applause. While all of his accompaniments were beautifully played, that of "Tournement" (Saint-Saens), and "Die Forelle" by Schubert were especially noteworthy.

## UTICA SINGERS SCORE IN BERLIN CONCERT

Race Jubilee Group Roundly Applauded by Big German Audience.

### GIVE TEN ENCORES

Group to Spend Month on Austrian Engagements.

By LEWIS K. McMILLAN

BERLIN.—The Utica Jubilee Singers, appearing in concert at Beethoven Hall, made a big hit with the German music lovers.

The hall was well filled with an audience of rather typical Berlin concert goers, many students and a host of music lovers. Ten encores were given by the group and at the end of the program many in the audience remained, persistently demanding more. Although most of the audience understood no English, they caught the spirit of the songs.

I was especially interested to notice their reactions to "Deep River," "Carry Me Back to Old Virginia," and a solo rendered by one of the men, representing an old Negro who had lost everything in friends and possessions but his faithful old dog and his ragged old cabin.

A modern song—"What About Me,"—given as a solo, took with the



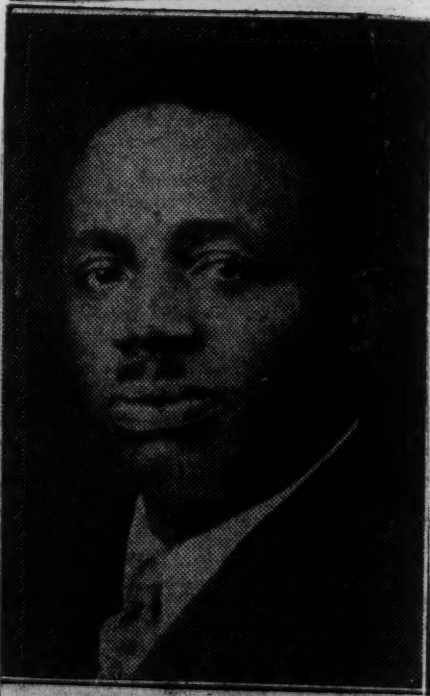
C. Ratcliffe

younger people in the proverbial "hot cakes." The group of singers consist of six. Besides two of the men, M. H. Cole and George E. Whittington, are taking their wives along on the tour. It was the first time that I had met the group. I was impressed with them. They are not loud and wild, as most road troupes. They are a fine, natural, respectable set of young people. They do not pose as artists, and neither do they act the part of monkeys. I was really pleasantly surprised to find absent so much of the effect at making the audience laugh. There was some of it present, and any of it is too much. But, as I have said, the Utica Singers are at least respectable, that means also on the stage.

### Liked at Hotel

I went to see them at their hotel, the Astoria, which is a decent middle class hotel with good service and appearance. The guests and the management were happy to have the association of the group.

The group of singers is under the direction of M. H. Cole. Both Mr. Cole and George E. Whittington are accompanied on the tour by their wives. They left this city for Brussels and in March will be in Vienna, Austria, where they have engagements that will last a month.



APPOINTED TEACHER—OF MUSIC—Otto Bohanan, newly appointed teacher of music in the DeWitt Clinton high school, New York, is the first Race man to receive such honor. It was the result of a highly competitive examination in which over 40 candidates participated.



Music-1930

## HOOSIERS ELECTED HEAD OF MUSICIANS AT 12TH ANNUAL MEET

Chicago, Sept. 2.—(ANP)—Mrs. Lillian LeMon of Indianapolis, was elected president of the National Association of Negro Musicians at the closing session of the twelfth annual convention of the organization, here Thursday. *Reporter*

The convention has been proclaimed one of the most successful and significant in the history of the association and was marked by the appearance of a number of nationally known artists, business sessions and concerts. In fact, at no time have there been assembled as large a number of musicians of note. *9-6-30*

One of the highlights of the convention was the presentation of the Harmon prizes, which were as follows:

Class 1—A song, first prize, \$150, "Jump Back Honey, Jump Back," William L. Dawson, 4028 South Parkway, Chicago, winner; second prize, \$100, "Hinder Me Not," Penman Lovingood, 119 Edgecomb Ave., New York.

Class 2—Dance group, first prize, \$150, "Scherzo," William L. Dawson, 4028 South Parkway, Chicago, winner; second prize, \$100, Negro folk song, Maj. N. Clark Smith, 5000 South Parkway, Chicago.

Class 3—Spirituals, first prize, \$150, "Wade in the Water," Drucilla Tandy Altwell, 511 Tormillo St., El Paso, Texas; second prize \$100, Negro folk song prelude, Maj. N. Clark Smith, 5000 South Parkway, Chicago.

Class 4—Choral work, prize \$250, "African Chief," J. Harold Brown, 229 W. 28th St., Indianapolis, winner.

Other officers elected were: Camille Nickerson of Washington, D. C., vice president; J. Wesley Jones, executive secretary; Olive Coleman Thomas of Jackson, Miss., re-elected recording secretary; Manet Harris Fowler, corresponding secretary, and George H. Hutchison, re-elected treasurer. The new members of the board of directors are Grace Willis Thompson, Cleveland, Ohio; Clark K. Hill, Indianapolis, Ind., and Dorothy Sims, Wichita, Kans. Completing the board of directors are Mrs. Effie Diton of New York, and Maude Roberts George, Chicago.

## Wanamakers Awards for Negro Composers Show Four Wins For Chicago *New York N.Y.*

An important feature of the convention of the National Association of Negro Musicians, Inc., which met in Chicago this past week was the announcement of the awards in the contest for colored composers sponsored by the late Rodman Wanamaker. The prizes this year were offered by Captain John Wanamaker jr., as a memorial to his father.

The judges were Edwin Franko Goldman, Theodore Drury, J. Rosamond Johnson, Guiseppe Boghetti, Nat Shilkrett, Orlanda E. Wardwell, W. Franklin Hoxter and Perry Bradford.

Major Scroggins, president of the Robert Curtis Ogden Association of the Wanamaker Store, Philadelphia, represented Captain Wanamaker at the convention. He brought word from Captain Wanamaker that this contest will be carried on next year.

The awards according to classes are:

Class I—A Song: 1st prize, \$150, "Jump Back Honey, Jump Back," Winner, William L. Dawson, 4028 Parkway, Chicago, Ill.; 2nd prize, \$100, "Hinder Me Not," Penman Lovingood, 119 Edgecombe avenue, New York City.

Class II—Dance Groups: 1st prize, \$150, "Scherzo," Winner, William L. Dawson, 4028 Parkway, Chicago, Ill.; 2nd prize, \$100, "Negro Folk Suite," Major N. Clark Smith, 5000 South Parkway, Chicago, Ill.

Class III—Spirituals: 1st prize, \$150, "Wade in the Water," Winner, Drucilla Tandy Altwell, 511 Tormillo St., El Paso, Texas; 2nd prize, \$100, "Negro Folk Song Prelude," Major N. Clark Smith, 5000 S. Parkway, Chicago, Ill.

Class IV—Choral Work: Prize \$250, "African Chief," Winner, J. Harold Brown, 229 West 28th street, Indianapolis, Ind.

## CLOSE ANNUAL CONVENTION IN CHICAGO, ILL.

### Many Famous Artists Appear On Programs

## Of Sessions

By CARL DITON

For The Associated Negro Press.  
CHICAGO, Ill.—The National Association of Negro Musicians, which closed its 12th annual convention here last Friday, chose Hampton Institute, Hampton, Va., as the place of its meeting in 1931. Dr. R. Nathaniel Dett, an honorary president of the association, who was here as director of music at the famous Virginia Institute.

Greeted upon arrival with the Chicago Land Music Festival held the previous Saturday at the Soldiers' Field Stadium and feted with addresses of welcome and music on Sunday and Monday of last week, the delegates regretfully turned homeward after having witnessed one of the finest conventions in the history of the organization.

On Sunday, convention interest centered around the churches. In the morning, soloists appeared during the various denominational services. In the afternoon an interdenominational choir program was staged at the Metropolitan Community Church, on which occasion Sallie Stewart, president, National Federation Colored Women's Clubs, and Oscar DePriest, of the United States Congress, made brief addresses of greeting. After a performance by Walter Dyett's string quartet came the feature of the program, the announcement of the awards to the successful contestants in the recent Captain Wanamaker, jr., music composition contest.

### Higher Standards Urged

After such a profusion of music at the opening, the delegates welcomed the initial business session on Monday morning at which time George Johnson, musical organizer, Playground and Recreational Association of America, urged the Association among other things to tighten its hold upon musical standards that better trained musicians might aid him at least in his journey from community to community. The afternoon session introduced to the assembly for the first time in so complete a form the dominant theme of the convention conferences, namely public school music, under the supervision of Mildred Bryant Jones, Ph. D., the only colored music supervisor in the public schools of Chicago. Dr. Jones with the aid of several of her highly competent co-workers, consumed a large part of three sessions in demonstrating the latest principles of teaching sight-singing and included instrumental instruction and voice culture and harmony from the elementary to the normal school stage, then further enlightened the assembly by having the school students explain their work directly to the assembly.

The first week day of the convention closed with a concert by the second of the Chicago branches of the National Association, the R. Nathaniel Dett Club, in which the superb voices of Alexander Parks, tenor, and Lewis White, baritone, added greatly to the quality of the program.

One of the important constitutional amendments passed by the association was a provision for the organization of junior branches. No more progressive legislation could have been enacted for judging from the instrumental dexterity exhibited at the juvenile matinee the association is going to inherit a

vigorous and efficient senior membership in the years to come.

The Chicago Music Association, the first Chicago branch of the national to be organized, furnished Tuesday evening's program, disclosing the extraordinary soprano voice of Alberta M. Pope, winner of the 1930 scholarship of this branch. At the conclusion of the program, operatic excerpts were very creditably given by a group of the most superb voices under the direction of Gertrude Smith-Jackson.

The annual instrumental and vocal conferences took place on Wednesday morning, concluding with a short but beautiful pipe organ recital by Kathleen Forbes, of Cleveland, Ohio, the only known woman associate member of color of the American Guild of Organists.

The association devotes a Wednesday afternoon program annually to the introduction of musicians not having been voted to represent their branches and to encourage young composers. Such a program must necessarily be a long one, but this year's audience surpassed previous years for quiet and patience. Joseph Lockett, Philadelphia pianist, showed the most maturity as a soloist and Dorothy Sims, composer, of Wichita, Kansas, evinced versatility and growth over the preceding year in musical composition.

The very sensible policy of the association has been to present a stronger program each succeeding night. And so the first brilliant program was held on Wednesday night, at which time representatives from the various branches throughout the country appeared. The surprise of the evening "A Negro Fantasy," played by the talented Chicago pianiste, Margaret Bonds.

### Notable Concert

The sight-seeing trip was conducted in a most dignified manner and the artists' concert of Thursday evening was another hitherto surpassing feature of the convention consisting of Mabel Roberts Walker, Chicago contralto; Louisa Jones, Cleveland violinist; Roy Tibbs, Washington, D. C., pianist; and the incomparable Abbie Mitchell, New York soprano. T. Theodore Taylor, of Chicago; William Allen, of Portland, Oregon; and Camille Nickerson, New Orleans, furnished admirable accompaniments.

The convention was permeated throughout with smoothness and harmony. There was an unusual number of Caucasian speakers and performers and female quartettes. The day sessions were unusually well-attended; the daily broadcasts were reported good; the children displayed unusual quality in especially the piano playing which proves conclusively that the Negro music teacher is making great strides. It was gratifying to see Dr. R. Nathaniel Dett return to the association after an absence of several years.

The new officers for the ensuing year are Lillian Lemon, Indianapolis, president; Camille Nickerson, Washington, D. C. vice president; J. Wesley Jones, Chicago, executive secretary; Manet Fowler, Fort Worth, Texas, corresponding secretary; Olive Coleman Thomas, Jackson, Mississippi, recording secretary; George Hutchinsin, Chicago, treasurer; Effie Diton, New York, Clara Hill, Indianapolis, Dorothy Sims, Wichita, Kansas, members executive board.



# Musicians Start 12th Annual Meet Sunday

By MAUDE ROBERTS GEORGE

The 12th annual convention of the National Association of Negro Musicians, Inc., will convene here Sunday at the Metropolitan Community church at 3 o'clock, at which time a mass chorus composed of choirs of 17 churches under the direction of Prof. James A. Mundy will sing choral numbers. An elaborate program has been arranged for that afternoon by the president, J. Wesley Jones of Chicago, assisted by the choral directors of the various churches.



J. W. Jones

Among the most prominent musicians who will attend the convention are Mr. and Mrs. Carl Diton of New York city; Attorney Leroy Godman, Columbus, Ohio; Miss Camille Nickerson, New Orleans and Washington, D. C.; Loula V. Jones, violinist of Paris, France, who will appear on the national artist program Thursday evening, and others.

This convention will surpass any previous gathering of the musicians association. Last year the body met in Fort Worth, Tex., where a mammoth street parade with floats featuring the spirituals and filled with singers who sang as the procession passed through the main business streets of the city, which were thronged with people of both races who came from far and near and stood for hours to witness the mammoth spectacle started.

The national artist concert as well as the delegates concerts drew favorable comment and columns of space in the daily press were devoted to these concerts in appreciation of the splendid manner in which the highest type of music was given to the Texas public. So much so that even the most severe musical critics found nothing but praise to heap upon the association and its officers.

The following program has been

arranged for the week. All the programs except the national artist program, Thursday night, are at the Metropolitan Community church, 41st St. and South Pkwy.

## SUNDAY, AUG. 24

Metropolitan Community center, 1100 South Pkwy.

At 10:30 a. m., representatives of the N. A. N. M. in the leading churches; 3 to 3:30 p. m., delegates to the N. A. N. M. broadcasting over station WLS, Carlton Diton, honorary president, director.

At 3:30 p. m., interdenominational choir fest program: Organ prelude, "Toccata—From Fifth Symphony" (Widor), L. Sterling Todd; song, "America," Smith; invocation, Dr. Joseph Evans; Negro national anthem, "Lift Ev'ry Voice and Sing" (Johnson), J. A. Mundy conducting; introductory remarks, Maude Roberts George, Manet Harrison Fowler presiding; welcome address, Hon. J. Gray Lucas; quartet, St. Mark M. E. Treble Clef, "Pale Moon" (Logan), "Do You Call That Religion?" (Work), Maude Vance, Floy Burdette, Cephronia Jefferson, Anna Walton, Goldie Guy Martin, directress.

Greetings on behalf of the National Association of Colored Women, Mrs. Sallie Stewart, president; response, Leroy H. Godman, general counselor N. A. N. M.; bass solo, "The Quadroon Girl" (S. Coleridge-Taylor), "The Eagle" (Grant-Schaffer), Lewis White, Othella Oglesby at the piano; quartet, Cosmopolitan school, Indianapolis, "Sylvia" (Oley Speaks), "Swing Low, Sweet Chariot" (Carl Diton), Virginia C. Lane, Eunice R. Richardson, Lucye M. Beachem, Hazel D. Farmer, Lillian M. LeMon, directress.

Three-minute remarks, Dr. Harry M. Carroll, Congressman Oscar DePriest, Coroner Herman N. Bundesen, Dr. John B. Redmon, minister, St. Mark M. E. church; J. W. Stewart, president N. A. N. M.

Annual address, J. Wesley Jones, president National Association of Negro Musicians, Inc.; the Wana-maker music contest award, J. Harry Brogins, president Robert Curtis Ogden association, the Wana-maker store, Philadelphia; the Ladies World Fair Community band, Major N. Clark Smith, director.

## MONDAY, AUG. 25

Dett Night Program

Metropolitan Community church, Alexander Parks presiding. Selected, Zenobia Laws, organist; selections, Dett male chorus, Elmer (director), Hermione Goins (accompanist); selection, Constance Hinton, dramatic reader; "Serenade to the Moon" (Pugno), "Drifting" (Frimly), Spencer Odom, pianist; "Je Dis Que Ne Ne Fian Pouvaite" (Bizet), "Do Not Go, My Love" (Hageman), Mable Arnold, mezzo soprano; Neeta L. Dyett, accompanist.

"Allegro Assai," C minor from an unfinished quartet (F. Schubert) "Canzonetta," from string quartet in E flat major (Op. 12), Dyett string

quartet, Walter Dyett, first violin; William Butler, second violin; Elliott Washington, viola; Lawrence Dixon, cello.

"Tallyho" (Clarke), "Le Cloche" (Sainz Saens), Lewis E. White, basso, Neeta McCurdy-Dyett, accompanist; selections, Dett male chorus.

## TUESDAY, AUG. 26, 3 P. M.

### Students Program

Sara Mae Clemmons presiding. Harmonia Music club, Jackson, Miss., Intermezzo in Octaves, Op. 44, No. 4 (Leshetzky), Miriam Densby, pupil of Olive Coleman Thomas; "Fear No Fear" (Pinsuti), George Bateman, pupil of Earl Keen; "Let Me Dream Again" (Sullivan), Lavora Blanks, pupil of Mattie Loretta Storrell; violin, Hungarian Dance No. 6 (Brahms), Edward Hansford, pupil of Carlotta McNary Cotte; "To a Wood Violin" (W. Felton), Joy T. Smith, pupil of Carlotta McNary Cotte; "Dreamland Shadows" (Holzel), James Compton, Seymour, Ind., Besse L. Patterson, accompanist; organ, "Prelude to La Traviata" (Verdi), Bessie L. Patterson, pupil of J. Har-

old Brown; piano, "Gypsy Dance" (Lichner), Rosalind Hall; "Antrus Dance" (Grieg), Essie Williams; "Mammy" (R. Nathaniel Dett), Earle Mays; "Gypsy Rondo" (Haydn), Roberta Jane Pope; "Bogie Man" (Stanford), Vivian Rhea; "Hungary" (Koelling), Essie Williams; "Hunting Song" (Mendelssohn), Deotis Hardt; piano, "Prelude C Minor" (Rach-B. McNary, Richle Mae Motley at the man, pupil of Sara Mae Clements; manoff, Carroll Dickerson Jr., 11 years old, pupil of T. Theodore Tay-

lor; "To a River" (French melody), Maxine Core; "Evening Song" (old melody), Walter Green; "Airy Fairy" (G. L. Spaulding), Ruth Mayo; "Lightly Row" (familiar melody), Bernard Tolliver; "The Dancing Les-son" (E. Hall); "Wood Nymph Frolic" (Wanakee Sanford Lewis); "Fairyland" (Newton), Andrea Skirner; "Love Dreams" (A. L. Brown), Maurice Scott; duet, "The Camel Train" (W. Baines), Winifred Burroughs and Martheta Alford; cornet solo, "Grand Triumphant Polka" (Harpley), Susie Knox, pupil of Irene Howard Harrison; piano solo, Eunice Randall; piano solo, Clifton Carrington, pupil of Miss E. Hardy; piano solo, Gladys Perry; piano solo, Elizabeth Rice, Chicago College of Music; "Tarantelle" (St. Heller Op. 15, No. 2), Vivian Louise Jones, Goldie Guy Martin at second piano; "Vocal Carissima" (Penn), Beatrice Quinn; "Piano Impromptu" (Rheinhold), Elizabeth Evans; Chicago Dett Junior piano, "The Witches Dance" (Paganini), Nathan Black; selections, Berean Sunday school girls, Helen Robins White, directress, Elmer Simpson, accompanist.

## TUESDAY, AUG. 26

Chicago Music Association Night

Martha B. Mitchell, president, presiding. Orchestra, Little Symphony, Local 208, Major N. Clark Smith, conductor; invocation, Dr. John B. Redmond; chorus, Chicago Treble Clef club, Florence B. Price, director Estella C. Bonds at piano; tenor, "I Love Life" (Mana Zucca), William Robinson, Miss Othello Oglesby at piano; soprano, "Oh, Had I Jubal's Lyre" (Handel), Lo D. Bonds-Byrd, Goldie Guy Martin at piano; piano, "Isamey" (Balakirew), Wilhelmina Harrison-Alexander; baritone, "It Is Enough" (Mendelssohn), Herman H. Billingsly, R. B. Ellison at piano; violin, "African Dance, Energlie"

Coleridge-Taylor), Henrietta John-Dust (Hordman), Helen Robbins, son-Douglass, Blanche L. Lake at White, soprano; selected, John Burroughs, soprano, "The Trees Have Dett, basso; "Concerto E Minor" winner of the 1930 local scholarship; Empress Krizer at piano; excerpts from the opera, "Bohemian Girl" (Balfe), Imperial Opera company, Bertrude Smith-Jackson, director.

## WEDNESDAY, AUG. 27, 2 P. M.

### New Talent Program

Indianapolis Music Promoters, organ, "Fanfare" (Afcher), Crystal Evans Ballard, student of Flora B. Evans. Detroit Alumni association, soprano, "My Desire" (Nevin), Lucybelle Terl. Los Angeles, Calif., branch, piano, "Etude in G Flat" (Moszkowski), Mrs. Robert V. Scott. St. Louis branch, selected, J. Roy Terry.

The Indianapolis Music Promoters, piano, "Hark, Hark the Lark" (Schubert-Liszt), "Liebestraum" (Liszt), Carolyn Heston Lucas, student of Ellen V. Thomas Meriwether; piano, "Sonata, Allegro con Spirito" (Mozart), Bessie L. Patterson, student of Lillian M. LeMon; two pianos, "Valse Impromptu" (Raff), Bessie Patterson and Emogene Edmunds, students of Lillian M. LeMon; violin, "Fifth Aire" (Dancila), W. Weir Stuart Jr.; violin, "Souvenir" (Drdla), "Petite Romance Expressive" (Marsick), Richard Motley, student of Carlotta B. McNary, Richle Mae Motley at the piano, student of Sara Mae Clements; Hoosier Melody quartet, Elizabeth years old, pupil of T. Theodore Tay-Holden, Charlye Rhea, Helen Jefferlor; "To a River" (French melody), son, Florence Finley, Josephine Maxine Core; "Evening Song" (old melody), Walter Green; "Airy Fairy" (G. L. Spaulding), Ruth Mayo; "Lightly Row" (familiar melody), man; Gainesville, Tex., Samuel Bernard Tolliver; "The Dancing Les-Houston college, tenor, "I Heard of a City Called Heaven" (Clarence Cam-Frolic, Wanakee Sanford Lewis, eron White), "Goin' Home" (Dvorak) Theodore Charles Stone.

## WEDNESDAY, AUG. 27, 8 P. M.

### Branch Night Program

Lillian M. LeMon presiding. Indianapolis Music Promoters, organ, "Even Song" (Johnston), W. Earl Keen. Beaux Art Music club, Fort Wayne Ind., "My Heart At Thy Sweet Voice" (Samson and Delilah) by Sainz Saens, Myrtle Ridley. Detroit Musicians Alumni association, piano, "Sonata in D Minor" (Beethoven), Patty D. Wheeler.

St. Louis branch, soprano, "Ou've la jeune Indoue" (Delibes), E. Halley Gordon.

Philadelphia branch, piano, "Rhapsodie in F Sharp Minor" (Donanji) Randolph Smith.

Los Angeles, Calif., branch, dramatic soprano, "Ritorno Vincitor" ("Aaida") by Verdi, Edna Rosalyne Heard.

Lexington, Ky., branch, piano, selected, Willie B. Stevenson.

Coleridge-Taylor Study club, Wichita, Kans., soprano, "Caro Nome" (Verdi), Laura Anderson, Dorothy Sims at the piano.

Columbus, Ohio, branch, organ, "Third Chord" (A Minor) by Cesar Franck, Viola Barke-Taylor.

Harmonia club, Jackson, Miss., two pianos, "Virtatonen Op. 2" (Sinding), first piano, Ruth Rowen Sanders; second piano, Hermione Rowen Goines.

St. Louis branch, organ, introduction and the Negro (First Symphony) by Gulmunt, J. Roy Terry.

Dett club, Chicago, "The Grey Wolf" (Burleigh), "In the Yellow



Music - 1930

National Association of Negro Musicians.

# National Association of Musicians Here Aug. 24

By MAUDE ROBERTS GEORGE

Plans are being completed for the convention of the National Association of Negro Musicians, which is to meet here Aug. 24-28.

Ten branches from as many states have already sent in their names for the various programs, and indications point out that Chicago music lovers are to have a rare opportunity in hearing representatives from as far west as California, south as Texas and Louisiana, east as New York and north to Detroit.

One of the important features of the convention this year will be the presentation of Wanamaker prizes in compositions by Race composers submitted through the Robert Curtis Ogden association of Philadelphia.

The festival program will be held at Soldiers field Aug. 23. The national president, J. Wesley Jones, will conduct the chorus of selected singers in the solo contest.

Following are the officers and board of directors: J. Wesley Jones, president; Lillian M. LeMon, Indianapolis, vice president; Camille Nickerson, Washington, D. C., corresponding secretary; Olive Coleman Thomas, Jacksonville, Miss., secretary; George H. Hutchison, Chicago, treasurer; Effie Diton, New York; Manet Fowler, Fort Worth, Tex.; Grace Willis Thompson, Cleveland; Martha B. Winn, Fort Worth; Maude R. George, Chicago, and Attorney Leroy Godman, Columbus.

The entire group of officers have written the president that they will be present. The honorary presidents are Henry L. Grant, Washington, D. C.; Clarence Cameron White, Charleston, W. Va.; Dr. R. Nathaniel Dett, Hampton Institute, and Carl Diton, New York, and will be present unless abroad at the time of the meeting.

State organizers are Goldie Guy Martin, Illinois, and Ruth Perry Shaw, Michigan. Texas was the first state organization to join the national body, and Indianapolis has joined for this convention. State organizations must have at least five large local organizations before forming a state organization.

The chairmen of committees of the national are: Manet Fowler, Fort Worth, scholarship; Lillian LeMon, Indianapolis, national organizer; Effie Diton, New York, constitution; Dr. Mildred Bryant Jones, Chicago, public school music; George Hutchison, finance; Mae Clements, director of junior branches, Indianapolis; Ne-

Dyett, statistician; Clara J. Mufferson, historian, both of Chicago; Kemper Herreld, Atlanta, employment; Carl Diton, composition; Camille Nickerson, supervisor of conferences; George R. Garner, artist; Kathleen Holland Forbes, Cleveland, organ; Thomas Theo Taylor, piano; Walter Dyett, orchestra; James A. Mundy, music festival, and Maude R. George, publicity. The last four are of Chicago.

Each of the chairmen will make reports to the body and the conferences of the special departments are an important feature of the sessions. Music lovers who desire to attend the convention programs of evening can purchase a \$2 patron's ticket which entitle them to a main floor seat at the national artist program at the Eighth St. theater and the evening concerts without charge.

## Musicians in 12th Annual Confab

(Photo on Picture Page)

By MAUDE ROBERTS GEORGE

The opening meeting of the National Association of Negro Musicians was a mammoth demonstration of public interest in music which had been greatly stimulated the evening before at the great musical festival, conducted by the Chicago Tribune, and 1,000 of our singers in a chorus under the direction of J. Wesley Jones, national president; James A. Mundy and Edward H. Boatner.

The vast auditorium of the Metropolitan Community church, 41st and South Pkwy., was filled to overflowing and the audience remained from 3:30 until 7:15 to listen to the music and words of welcome.

The meeting was called to order by the writer, who is a member of the board of directors and publicity chairman. Following the singing of the national anthem and Negro national hymn, the writer introduced the mistress of ceremonies, Mrs. Manet H. Fowler, president of the Texas Music association and a member of the board of directors.

The musical program was one of great excellence. The following choirs sang with spirit and evident careful preparation: Institutional Church choir, Mrs. Beulah Mitchell Hill directing; Bethel choir, Hyman Mills

well as throughout the United States and other lands. He will also be remembered as the leader of the community singing at the Chicago and festival at Soldiers field Saturday night. J. Wesley Jones, the national president, assisted as one of the conductors with Mr. Pease.

The following delegates have arrived to date:

Lucybell Kerl, Detroit; Dorothy Sims, Kansas; Randolph Smith, Joseph Lockett and Generva Lockett, Pennsylvania; Miss J. B. Fountain, Georgia; R. L. Woodley, Detroit; Mrs. Elizabeth Woodley, Michigan; R. Brown, Pennsylvania; Carrie H. Lucas, Carolyn Lucas, Clarence Lucas and Mae Clements, Indiana; Norton E. Dennis, Texas; Laura Anderson, Kansas; J. C. Phillips, Texas; George Bateman, Indiana; Mrs. Burdette Jones, Kentucky; F. D. Hesselwood and Beulah Hill, Indiana; Dorothy Blackwell and Hazel Olden, Michigan; Virginia C. Landey, Indiana; Geraldine Shaw, R. A. Henderson and Eunice E. Richardson, Michigan; Lucy Beechen and Hazel B. Farmer, Indiana; Harry Thompson, Ohio; Ellen Thomas Merriwether, Lena K. Lewis, Albert A. Edwards and Pleas Edwards Jr., Indiana; Kemper Herrald, Georgia; Mabelle C. Baylor, Wisconsin; Pauline Hess, Indiana; Viola B. Taylor, Ohio; Florence A. Williams, Pennsylvania; Jerome Mack-

conducting; Cosmopolitan choir, Myrtle Winfrey Tyree conducting; First Church of Christ, W. L. Johnson, director, and the Salem choir, John Tompkins conducting.

Sunday evening festival program by the Metropolitan choir was given with Editor Robert S. Abbott and the delegates to the N. A. N. M. as special guests. The program was of its usual excellence. The audience was most enthusiastic in their appreciation and the tribute to Paul Lawrence Dunbar given by Louis A. Bowman, a former classmate of Editor Abbott, was a gem indeed.

Mr. Bowman is at present in the banking business in the Loop and being a lawyer as well, is analytical in his reading. Having a keen appreciation for poetry, Mr. Bowman read Dunbar's poems and portrayed them to the delegates in a way to bring the character of Dunbar in a very vivid manner. The delegates were charmed with Mr. Bowman's address. The program was rendered with great excellence.

Monday morning the delegates were greeted in an inspiring address by the renowned oratorio soloist, Rollin Pease of the faculty of Northwestern university. Mr. Pease is a man of impressive personality, representative of the highest ideals in life and thoroughly interested in musical education. Mr. Pease took as the basis of his address the 10th chapter of Samuel, and closing with verses of the 16th chapter.

Among the excellent thoughts brought to the musicians were "Music is the groundwork and the earth source of spiritual health. While it is used for entertainment, let's never forget our highest mission and greatest power is the healing of the soul."

Mr. Pease has already done his share in this line, as he has sung the "Elijah" in foreign lands as

in, Michigan; William E. Keene, Indiana; Mildred Bolden, Minnesota; Clara Hill and Ethel Kirk, Indiana; Ruth N. Roseman, Mississippi; Etta Thompson and Millie Connelly, Michigan; Jose Grinage, Ohio; Myrtle M. Ridley and Minnie S. Taylor, Indiana; Carl George, California; Beatrice Guinn and Emogene Edson, Indiana.

An important feature of the convention was the announcement of awards in the contest for colored composers, sponsored by the late Rodman Wanamaker. The prizes this year were offered by Capt. John Wanamaker Jr., as memorial to his father.

Rodman Wanamaker conceived this interesting idea when he attended the convention of this association when it met in Philadelphia in July, 1926. The contest has aroused nation-wide interest, the judges having received 220 compositions, from California to Maine.

The judges were such well-known music critics as Edwin Franko Goldman, Theodore Drury, J. Rosamond Johnson, Giuseppe Boghetti, Nat Shilkrett, Orlando E. Wardwell, W. Franklin Hoxter and Perry Bradford. They report that the composition on a whole have been of a high standard this year in all four classes, which are song, dance groups, spirituals and choral work. Those in the latter especially showed exceptional execution of difficult themes.

Major Scroggins, president of the Robert Curtis Ogden association of the Wanamaker store, Philadelphia, represented Captain Wanamaker at the convention. In his announcement of the awards he brought direct word from Captain Wanamaker that this interesting contest will be carried on next year. The plans will be anxiously awaited, alike by competitors and spectators all over the United States.

The awards, according to classes, are: Class 1—A song, first prize, \$150, "Jump Back Honey, Jump Back," William L. Dawson, 4028 South Pkwy., Chicago, winner; second prize, \$100, "Hinder Me Not," Penman Lovngood, 119 Edgecombe Ave., New York.

Class 2—Dance group, first prize, \$150, "Scherzo," William L. Dawson, 4028 South Pkwy., Chicago, winner; second prize, \$100, Negro folk suite, Maj. N. Clark Smith, 5000 South Pkwy., Chicago.

Class 3—Spirituals, first prize, \$150, "Wade in the Water," Drucilla Tandy Altwell, 511 Tormillo St., El Paso, Tex.; second prize, \$100, Negro folk song prelude, Maj. N. Clark Smith, 5000 South Pkwy., Chicago.

Class 4—Choral work, prize \$250, "African Chief," J. Harold Brown, 229 W. 28th St., Indianapolis, winner.

# "S. R. O." SIGN AT MUSICIANS MEETING

8-30-30

CHICAGO, Aug. 28—(ANP)—Five thousand persons tried to crowd into the auditorium of Cook Community Church on Sunday afternoon at the opening program of the annual convention of the National Association of Negro Musicians.

Throughout the afternoon the church remained packed with cars parked for a block around. The afternoon crowd had not left the church before the visitors for the evening session began to arrive at quarter past seven. The outpouring of people seemed to indicate a healthy interest on the part of the citizens of this city in the aims of the association and was a tribute to the work of Mrs. Maude Roberts George and Alexander Parks, leaders among the local musical group.

Dignitaries, civic and musical, sat upon the platform and in the audience. One of the opening addresses was made by Congressman Oscar De Priest.

Listening to him from the front row were Carl Diton, former president of the association; Nathaniel Dett, another former president; Geo. Garner, the international tenor; Beulah Mitchell Hill, celebrated musical authority; John Green, the mellow baritone, and a score of others whose names are used to conjure with.

Special guests were Dr. Herman N. Bundeon, coroner of Cook county; Dr. H. M. Carroll, Dr. Joseph T. Winters, Dr. A. Wayman Ward, Dr. Charles H. Clark, Dr. Joseph M. Evans, Mrs. S. B. Stewart, Dr. J. B. Redmond, Dr. J. R. Harvey and Dr. Harold Kinsler.

The Sunday afternoon meeting was opened with the singing of the Negro national anthem. Mrs. Maude Roberts George introduced the mistress of ceremonies, Mrs. Manet Harrison Fowler. Welcoming addresses and greetings were interspersed with musical numbers by members of the association.



## ESCAPE FOR ROLAND HAYES

There will be little sympathy with the contention of the Savannah (Ga.) Tribune that Roland Hayes should remain a citizen of this country and help improve conditions between Negroes and whites in America.

Mr. Hayes has chosen to become a naturalized citizen of France where he will have not only the name of citizen, but all the rights and privileges as well. *Kansas City, Mo.*

In his native land, the great tenor cannot enjoy the ordinary human comforts of a decent hotel, passage in sleeping cars and service in diners, cafes and grill rooms. In the city of Philadelphia (to the everlasting shame of the black population of that metropolis) not three years ago, Mr. Hayes was refused a seat on the main floor of a motion picture theatre where he went for an afternoon of relaxation during his concert tour. Although he is accorded many courtesies privately he cannot secure the ordinary public accommodations supposed to be open to all citizens.

Roland Hayes is at the peak of his powers. If his own country was waiting for him to attain distinction before itself acknowledging him, then the time has arrived and passed. It has shown that Roland Hayes, the internationally acclaimed artist, is no more than a shiftless field hand—if both be black. In the face of this condition, what person, and in heaven's name, what black person, blames Hayes for going where he will be accepted for what he is and not for the color of his face? Negroes, who know so well the trials of each minute of each day of living as black people in America, should be the last to object when one of their number escapes to where he can breathe and live instead of remaining where he has to duck and dodge.

## NEW YORK EVE POST

AUG 20 1930

### Music

Hall Johnson Choir Sings Well in Lewisohn Stadium Concert

ABOUT 8,000 men and women heard the Hall Johnson Negro Choir at the Lewisohn Stadium last night and people who are fond of spirituals would do well to go there tonight and hear the program repeated in the second and last outdoor appearance of the choir this season.

Don't be misled by the fact that an advance program lists only eight numbers. Mr. Johnson and his singers like to sing for appreciative audience and they never have any other kind and that's creditable to both audience and choir. So audience stays for more and singers come back for more and at 11 o'clock, when the lights have been dimmed and the cushions collected, enthusiasts still huddle about the stage where thirty-three men and women continue to sing about heaven.

Tone and volume are improved by the increase in number from twenty-two, and Mr. Johnson has been successful in finding new voices that match the ones that he led into "The Green Pastures," for nobody knows how long certain favorite soloists are missed but their successors are quite as satisfactory in their own way.

No singing can be more suited to the open air than the singing of this choir. It carries well and the songs appear to gain in intensity of fervor without losing charm as music.

As always, Mr. Johnson proves his sound taste. He might over-refine the spirituals, but he doesn't. He might go the other way and let them be too crude for ears accustomed to a music evolved in Europe, but he doesn't. He might yield to misunderstanding by a fraction of every audience and cheaper this, highly spiritual and unique art by letting it become ludicrous. He never does that.

Perhaps he has come close to over-adornment in his latest arrangement of "Deep River." For the most part his arrangements vary in keeping with the mood of the song. He and his people are citizens of New York and the excellence of his choir is a fact of civic importance.

Under Willem Van Hoogstraten the Philharmonic-Symphony Orchestra last night played a comparatively light program with a spirit and humor that

made several technical errors seem inconsequential.

The program at the Stadium this evening is as follows:

Assisting artists, Hall Johnson Negro Choir, Hall Johnson, conductor.  
Overture to "William Tell".....Rossini  
"Peer Gynt" Suite, No. 1.....Grieg  
Hall Johnson Negro Choir: "Mos' Done Travelin'"  
"Deep River"  
"Great Camp Meetin'"  
"Ol' Ark's a-Movin'"  
Waltz, "The Song of Youth," Op. 45.....Langley  
(First time at the Stadium)  
Hungarian Dances, Nos. 10, 3, 1.....Brahms  
Hall Johnson Negro Choir: "You May Bury Me in de Eas"  
"Swing Low, Sweet Chariot"  
"Water Boy"  
"Gimme Yo' Han"

HENRY BECKETT

## NEW YORK HERALD

AUG 21 1930

Hall Johnson Choir Heard Again at Stadium Concert

Allen Langley Present as Van Hoogstraten Plays His Waltz

The Hall Johnson Negro Choir reappeared at the Lewisohn Stadium last night before another large audience to repeat the eight scheduled numbers offered on Tuesday. The two encores offered before the intermission also were the same as on Tuesday; the three sung after the set list were "City Called Heaven," also repeated from the evening before; "Did You Read Dat Letter?" and "In Dat Red Gittin' Up Mornin'." The audience wanted more, but it was getting late.

In the part of the program performed by the Philharmonic Symphony Orchestra, under Willem van Hoogstraten, a waltz, "The Song of Youth," Op. 45, by Allan Lincoln Langley, was heard here for the first time. The invention of its themes dates back to 1920 and 1921, but the work was finished only three years ago.

Mr. Langley, who was a member of the Philharmonic for several years, already is known to Stadium audiences as a composer of waltzes. The one offered last night has considerable individuality of style, with ingenuity of orchestration; it is well constructed generally and has likable, melodious themes, of which the first is particularly appealing. It showed an effectiveness which might have been further enhanced at times by more vividness and contrast of color. The composer, called on to bow, was applauded warmly.

Mr. van Hoogstraten began the evening with Rossini's overture to "William Tell" and Grieg's first "Peer Gynt" suite. Brahms's tenth, third and first Hungarian Dances followed the Langley waltz, and Mr. van Hoogstraten had to call the orchestra back to repeat the last of these. Tonight's program will be:

Symphony No. 8 in C minor.....Bruckner  
Prelude to "Die Meistersinger".....Wagner  
Air from Suite No. 3.....Bach  
Minuet of Will-o'-the-Wisps; Dance of Sylphs; Rakoczy March, from "Damnation of Faust".....Berlioz

The Bruckner symphony is new to these concerts, except for the Adagio, which was given by Mr. van Hoogstraten six years ago. F. D. P.

## NEW YORK HERALD

AUG 28 1930

Awards Negro Music Prizes

Wanamaker Unit Announces Contest Winners

The following awards in its contest for music by Negro composers are announced by the Robert Curtis Ogden Association of the Wanamaker Store in Philadelphia:

Class I, songs: First prize, \$150, "Jump Back Honey," by William L. Dawson, of Chicago; second prize, \$100, "Hinder Me Not," by Penman Lovingsgood, 119 Edgecombe Avenue, New York.  
Class II, dance groups: First prize, \$150, Scherzo, by William L. Dawson; second prize, \$100, Negro Folk Suite, by Major N. Clark Smith, of Chicago.  
Class III, spirituals: First prize, \$150, "Wade in de Water," Druscilla Tandy Altwell, El Paso, Tex.; second prize, \$100, Negro Folk Song Prelude, Major Smith.  
Class V, choral work, prize, \$150, "African Chief," by J. Harold Brown, of Indianapolis.

The awards were announced at the Chicago convention of the National Association of Negro Musicians, Inc. The contest was sponsored by the late Rodman Wanamaker and has been continued by Captain John Wanamaker Jr. as a memorial to his father.

SUN

AUG 20 1930

## NEGRO SINGING TONIGHT

Hall Johnson Choir Will Appear at Stadium.

Negro music is the offering at Lewisohn Stadium tonight. Sharing the following program with the Philharmonic-Symphony Orchestra will be Hall Johnson and his Negro choir:

Overture to "William Tell".....Rossini  
"Peer Gynt" Suite, No. 1.....Grieg  
Hall Johnson Negro Choir:  
"Mos' Done Travelin'"  
"Deep River"  
"Great Camp Meetin'"  
"Ol' Ark's a-Movin'"  
Waltz, "The Song of Youth," Op. 45 Langley  
(First time at the Stadium.)  
Hungarian Dances, Nos. 10, 3, 1.....Brahms  
Hall Johnson Negro Choir:  
"You May Bury Me in de Eas"  
"Swing Low, Sweet Chariot."  
"Water Boy"  
"Gimme Yo' Han"

The Goldman Band, with three more concerts on its summer season, including a request program at the New York University campus tomorrow night, offers the following in Central Park tonight:

March and chorus from "Judas Macabaeus".....Handel  
Overture, "Ruy Blas".....Mendelssohn  
España.....Chabrier  
Finlandia.....Sibelius  
Overture, 1812.....Tchailkovsky  
Aria from "Aida".....Verdi  
Cora Frye, soprano.  
Two Hungarian dances.....Brahms  
Pan-Americana.....Herbert



## FITZPATRICK IN CONCERT LAST NIGHT

**Good - Sized Audiences Hear  
Popular Baritone in  
Recital**

Newell C. Fitzpatrick, baritone, of the Knoxville College Department of Music, appeared in a pleasing recital last night in McMillan Chapel before a good-sized audience of students and townspeople.

His program included several numbers of Italian aria style by Handel, Caldara, Secchi and Massenet. Mr. Fitzpatrick's voice is admirably suited to that type of composition and the numbers were unusually impressive.

The high dramatic point of the recital was reached in the well-known "Erlkonig," which was rendered very effectively by the singer. An interesting feature of the program and one that was much enjoyed was an original composition, "I Promise Thee."

A group of Traditional Spirituals closed the program. Mr. Fitzpatrick does such numbers with a rare understanding of their music and poetic thought. The entire program as presented by Mr. Fitzpatrick was much appreciated by his audience.



NEWELL COLERIDGE FITZPATRICK



Poetry - 1930

# Power of Negro Writer Will Be Revealed When Present Fad for Negro Literature Dies, Is Word

Mrs. Jesse Heslip Sees Recent Work by Her Race as Only "Top Crust," She Tells Ad Club Members Tuesday

By MARIE COCHRANE HARTOUGH.

**T**HE potential power of the young Negro writer may not be revealed until the present deep interest in literature by and about Negroes—an interest which appears to mark it as a fad—dies out, Mrs. Jesse Heslip declared in a discussion of "Negro Literature," at a meeting of the Woman's Advertising club Tuesday noon in the Lasalle & Koch Early American room.

Mrs. Heslip, an active worker for the Y. W. C. A. and other local philanthropic institutions, and wife of a prominent colored attorney here, sees recent literary work by Negro writers as but the "top crust" which eventually will give way to reveal a "richer crop" beneath.

The Negro was in American literature long before he actually became a part of it as a creator, she said, his first emergence being in the 18th century, when Phyllis Wheatley, a slave girl, published a book of poems which not only was the first book to be published by a Negro author, but is said by many to have been the first published book of verse from the pen of an American woman.

Following that publication, a century elapsed unmarked by literature by or about Negroes, until, in 1852, Harriet Beecher Stowe's "Uncle Tom's Cabin" was written, Mrs. Heslip said. The Stowe work, she declared, was an expression of sympathy for an under privileged race, and exhibited no real understanding of the Negro.

What is sometimes called the "Negro Renaissance," in 1900, gave the young writer his first real chance, Mrs. Heslip said. Before that time Negro writers were forced by circumstances and public sentiment to be a preacher on moral debates; he was someone to be condemned, a "social burden and bogey," she pointed out.

Mary White Ovington, writer of the only book on colored children which Mrs. Heslip believes is fit for colored children to read, played an important part in the advancement of the colored race, and was a force in the organization of the National Association for the Advancement of Colored People, which includes both white and colored people in its membership.

Speaking of numerous books written by Negro authors in recent years, Mrs. Heslip pointed out that all young writers must be careful that they do not write propaganda.

## The White Man's Burden

(As the Haitian Sees It)

By JOSEPH HAMBURGER

TAKE up the white man's burden,  
Lay waste our native lands,  
With cannon, tanks and poison gas  
Strike down our naked hands!  
Your vice lords buy protection,  
Your thinkers go to jail,  
Your profiteers draw dividends,  
Your justice is for sale!

Take up the white man's burden—  
The poor whom you have bled,  
The starving World war veterans,  
The mangled heaps of dead!  
Your children mourn for fathers,  
Your mothers mourn for sons,  
But what grief bows your diplomats  
The "works" behind the guns?

Take up the white man's burden—  
The crippled and the blind,  
The men who suffer all their lives  
In body and in mind;  
The thousands in your bread lines,  
Your daughters born to shame—  
These are the fruits of "righteous war,"

So glory to its name!

Take up the white man's burden,  
With deeds men fear to tell,  
When men are trained by slaughter  
They lose will to rebel!  
So tenements and sweatshops  
Must send their sons to war  
To fight their masters' battles  
And never ask, "What for?"

Take up the white man's burden,  
Plunder the land you rule,  
Corrupt our wives and daughters,  
Just acts denote a fool!  
To conquer us is easy—  
We are too weak to fight,  
So call upon a white man's God  
To ease your souls at night!

## POET'S CORNER

Poems submitted for publication in "The Poet's Corner" will not be returned unless accompanied with a self-addressed and stamped envelope

### A Negro Writes of "Green Pastures"

To Richard B. Harrison.

HE is no more  
The stern-eyed, pale-faced God  
Of the old days  
To whom I nightly prayed  
Yet often wondered why  
A God so coldly white as He  
Should care if black men  
Lived or died.  
But now that I know  
He is not white  
My heart's unburdened, free;  
No longer do I fear  
His cold pale face, for  
He is brown like me!

T. THOMAS FLETCHER.

## JOURNAL DALLAS, TEX.

JAN 8 1930

## FINDS VARIED SUBJECTS IN NEGRO STUDY

### RACE GIVES PROMISE IN THAT FIELD, SPEAKER DECLARES.

The fact that the negro has a rich emotional nature and is not afraid of his emotions gives promise that he may achieve success in the field of poetry similar to that he has gained in the closely allied art of music. Miss Ruth Penny-

backer, lecturer, told members of the Mary K. Craig study group in a talk on "The Voice of the Negro Poet" Wednesday morning at the Dallas Woman's Club. Miss Pennybacker was introduced by Mrs. Hal Noble, president of the group.

The late Paul Lawrence Dunbar, who was the author of five volumes of poetry, was the pioneer negro poet and the inspiration of many of the latter poets, the speaker said. The subject matter of Dunbar and his contemporaries was chiefly concerned with the sufferings of the negro race in a world run by white men.

Subject matter of negro poetry of the last ten years has become immensely more varied, Miss Pennybacker pointed out, citing the work of Langston Hughes, Jean Toomer and Countee Cullen, whom she ranked as the outstanding negro poets of today.

Other negro poets from whose work Miss Pennybacker read selections were the late Joseph Cotter Jr., Georgia Douglas Johnson, Fenton Johnson, Lucy Ariel Williams, James Weldon Johnson and Lula Lowe Weeden, an 11-year-old girl.

That negro poets are not writing in dialect except rarely is due to the fact that they do not speak dialect nor hear others speak it, Miss Pennybacker said. Most of the poets are educated people, for whom dialect would be an affectation. Limitation of expression and of audience would result from the use of negro dialect, she pointed out.

This was Miss Pennybacker's second appearance before the Craig class, as she spoke three years ago on the "Salzburg Festival." Mrs. Percy V. Pennybacker, her mother, who is an internationally known club worker and lecturer, addressed the Craig class several weeks ago.

Mrs. Pennybacker will talk on "The World Court" Friday evening at the Dallas Woman's Club before the guests of Mr. and Mrs. A. S. Hardwicke. Miss Pennybacker will talk on "Vienna, the Endearing," at a tea to be given at the Woman's Club Saturday afternoon by Mrs. Luther Clark.

Miss Pennybacker is beginning her fourth season as a lecturer. She has spoken throughout the United States and has traveled extensively in Europe. Miss Pennybacker is a graduate of Vassar College. Her home is in Austin.

## Librarian Talks On Negro Poets

### Says "Injustice and Inequality" Never Forgotten

"The Negro poet never forgets the injustice and inequality under which he labors," said Elizabeth Stuyvesant, white, a librarian at the Hebrew Technical School for Girls, in a talk on Negro poetry before the English Club of Hunter College, Monday.

Miss Stuyvesant gave sympathetic interpretations of the works of Paul Laurence Dunbar, James Weldon Johnson, Claude McKay, Countee Cullen, Langston Hughes and Helene Johnson.

Dunbar, she claimed, is the last example of the humility and resignation that formerly characterized Negro literature.

Johnson is the pioneer of the exultation that is found in modern Negro poetry. His poems, stated Miss Stuyvesant, form the basis of much that is found in Marc Connelly's "Green Pastures."

The modern Negro poet no longer is humble and weak and an imitator of the white poets, she said. He is independent, as exemplified by Claude McKay, who, according to Miss Stuyvesant, is the forerunner of the complete emancipation of Countee Cullen.

This same independence is characteristic of Langston Hughes, who is noted for his rhythmical arrangements, which Miss Stuyvesant brought out so well in her renditions.



SATURDAY, JUNE 7, 1930.

(2079.) The following verses were clipped from the Transcript of Sept. 12, 1863. Who wrote them? Were they set to music, or perhaps sung to the first part of "John Brown's Body"?

On the back of the old clipping were advertisements of some of the Boston theaters, which I will copy also as they may be interesting to some of your older readers.

### Father Abraham's Proclamation

A Song for the Contrabands

Father Abraham has spoken, and his words have magic power,  
They tell us of the coming of the long-expected hour.

Upon our night of sorrow the dawn of joy is near,  
And our hearts beat high with pleasure though our eyes be dim with tears.

Farewell to the old plantation on the island by the sea!

To the cabin and the overseer! Our home is with the free.

Beneath the flag of Freedom, with its red, its white and blue,  
We'll show that new-made freemen can be to Freedom true.

Father Abraham has spoken, and we answer to his call,

From the cotton-fields and rice-swamps we're coming one and all.

Having drained the cup of Slavery, we fear no greater woe,—

Its chain cuts closer to the heart than the weapon of the foe.

In peace they called both chattels—the bullock and the slave;

In war, we claim the title to rank among the brave.

And where the battle's thunder-clouds in wildest fury roll,

We'll prove that black as well as white can show a hero's soul.

Father Abraham has spoken, and through many a cabin door

The light of hope has entered where it never shone before.

The Man has risen in his might where the Slave would powerless lie,

And for honest Father Abraham he will not fear to die.

The slave may fear his master, but loose his shackled hand,

And new-born courage fills his heart as he grasps a freeman's brand;

And where the bravest lead the van, he'll follow with the brave,

To gain a patriot's honored name, or fill a soldier's grave.

Tremont Temple. Saturday, Sept. 12, Positively Last Day. The Four Smallest Human Beings, of Mature Age, Ever Known on the Face of the Globe! Three Levees Each Day, from 11 to 12-½, 3 to 4-½, and 8 to 9-½ o'clock. . . . Gen. Tom Thumb, and his Beautiful Little Wife, Commodore Nut, Elfin Minnie Warren. At the opening of the 11 o'clock morning Levee, the General and his Lady will wear the Identical Wedding Costume they wore at Grace Church on their Marriage Day, Feb. 10th, 1863. They will appear in a Great Variety of Fascinating Performances and Costumes. Admission, 25 Cents.

Willard's Howard Athenæum. Engagement of Mr. Joseph Proctor, This Evening, Sept. 12, Great French Historical

Drama, entitled "Ambition." Athelwold. . . . Mr. Joseph Proctor. To conclude with the Romantic Drama of the "Corsair." Dress Circle, Boxes and Parquet, 50 cents; Family Circle, 25 cents; Gallery, 15 cents; Reserved Seats in Dress Boxes, 75 cents; Doors open at 7 o'clock; to commence at 7-½.

Boston Theater. Lessee and Manager, Mr. Wyzeman Marshall. Engagement of Mr. & Mrs. W. J. Florence. This Evening, Sept. 12, the Great Sensation Drama of the "Colleen Bawn." To conclude with the Great Burlesque of "Fra Diavolo." In which Mr. and Mrs. W. J. Florence appear.

Boston Museum. Acting and Stage Manager, Mr. E. F. Keach. On Monday Evening, Sept. 14, "Dion Boucicault's Comedy, "Love in a Maze." Col. Buckthorne, Keach. Tony Nettletop, Warren. Mrs. Buckthorne, Miss Kate Reignolds. A New Ballet Divertissement, "La Belle Fleuriste." Exhibition Hall open at 6-½ Commerce at 7-½ o'clock. R. P. I.

(2080.) 1. I am very desirous of finding in its entirety this bit of fugitive verse, of which I can quote only the following:

Dream roses in December and yet . . . their fancy.

I shall be very grateful if any of your readers can assist me with the above.

2. I should also like a sketch which appeared in Notes and Queries years ago, entitled "An Unfinished Manuscript."

S. V. L.

## Social Worker Writes Poems as Her Particular Hobby

Mrs. S. C. Fernandis, President of Cooperative Women's Civic League, Taught School Many Years.

A stately, dignified person, with hair rapidly graying, who has spent many years of her busy, useful life in the schoolroom and a great many more in helping to improve the living conditions and lives of her people, and who, in her few leisure moments, turns to the consolation of the poetic gift, is Mrs. Sarah Collins Fernandis, pioneer social worker among Negroes.

### Taught School in South

Mrs. Fernandis, then Sarah Collins, received her education at Hampton Institute. She went into the teaching profession following her graduation, teaching evening school at Hampton, and teaching in the states of Georgia, Florida and Tennessee, and in the county and city of Baltimore for a period of twenty-five years or more.

While teaching in Baltimore, she became interested in volunteer social work in connection with the old Charitable Organization Society, now known as the Family Welfare Asso-

service work at the School of Social Service in New York.

### Became Social Worker

Her first call was to Washington, where she organized and headed a social settlement in southwest Washington, known as the M Street Social Settlement. After five years there, she was called to East Greenwich, N. J., where she organized and carried on a settlement known as Neighborhood Cottage, where regular settlement activities were carried on with white and colored people.

After remaining there five years, a group of women in Baltimore headed by Mrs. Elizabeth Gilman, W. C. Bruce, Mrs. Francis M. Jencks, Mrs. John Wesley Brown and Mrs. Daniel Miller called her to Baltimore in 1913 to organize social work among the colored people of Baltimore. At this time the Co-operative Women's Civic League was organized with Mrs. Fernandis as its head, which she has remained during its 17 years of service.

### Traveled Doing War Work

During the late war the League of Women Workers called her to New York City to travel through the Middle and New England states to lecture to clubs of working girls as a reconstruction measure hoping to obtain a better understanding between white and colored working girls. She also headed the food conservation and Red Cross work here, organizing the col-

When marriage ended her teaching career, she took up social



MRS. S. C. FERNANDIS

ored women of the city for this purpose. After the war, as a result of a competitive examination, she was appointed as social investigator in the city health department, which position she now holds.

Mrs. Fernandis has found time during her busy life to devote to her special hobby, writing poems, a volume of which were published in 1925. She is the author of the Hampton Alma Mater song. Perhaps the best known of her volume of poems is "Vision," which seems to tell the dream of a life spent in service, as expressed in these lines, the last of a three-stanza poem:

"Then all the present things that hurt and vex,  
The questionings that trouble and perplex,  
For a brief moment seem to fade away;  
And the swift glimpse of life's full treasure-trove,  
Its unspent wealth of beauty, joy, and love,  
Give surety of the coming "better day."

Sometimes a vision flashes out to me  
Of more abundant life that is to be!

Columbia, S. C. State  
Saturday, November 29, 1930  
"Firebird and Other Poems."

This is a slender collection of verses by a Negro poet, Herbert J. Seligman, which and who bear for us the commendation of one of our own poets and a master of the lore of Black-folk of the Congaree, Dr. Ned Adams.

There are some 37 poems, each, except, the title-poem, "Firebird," having a page devoted to it. "Firebird," the important piece of the little volume, is given two pages—in addition to an extra page for "Phoenix," which is the true firebird of myth and song. The cover bears a symbolic "phoenix," we take it, although it looks more like a swan, whereas our mythologies and fable books have created the impression with us, that the phoenix of myth-makers and singers of fable were prejudiced in favor of an eagle-like bird, arising, once every 500 or 7000 years from his own ashes. Not that it matters. Let every poet choose his own phoenix, say we. It is the fable that arises, an ever young fledgling, from the desert-fire, far oftener, however, than these mythical millenniums would indicate.

Here and there we catch in these poems some of that furor Africanus—if we have the endings right—that we are wont to expect in the best verse of the Negro poets. We are glad to miss the "spiritual"—which is not Negro, but late evangelistic; and the keening of the "blues"—which, also is not Negro...except, of course, where the Negro has so melodiously and startlingly poured his soul into their little measures.

We note a natural imitation of cer-

tain of the pale faces enforce an interest in mere strings of vocables, by the omissions of punctuation, capitalization, and all other regularly looked-for things. The riming has followed the rule of the poetasters.

the hour, in fading out like a slow-pitched ball, until there is hardly a semblance of rime that the keenest ear might strive to detect. Here, also, words yield to the hard-and-fast demand for cadence, and lose their dictionary and lingual stress. Almost any word may be found essaying a trial marriage with any other.

But—though it may seem that we are trying not to acknowledge it—here runs the feet of a genuine poet, here rings the voice of a true singer.

In the very closing phrase, one is saddened to note, there is used Shelley's thumb-worn, long-yoked words, "unpremeditated art." This team of yokefellows has been "cliehe" ever since the "Skylark."

There are enough excellent and tuneful lyrics in this thin volume, however, to preserve it, to justify it, and to make it a memorable effort in "black magic."

This first edition is published and signed by the author.

### London Audience Hears American Negro Poetry

NEW YORK — The Far and Near Press Bureau of London informs the National Association for Advancement of Colored People that a lecture on American Negro poetry was given recently at Friends House, Euston Road, London headquarters of the Society of Friends, by Miss Grace Walker. Miss Walker recited poems by modern American Negro poets, among them, Langston Hughes, Countee Cullen and Claude McKay.



Poetry - 1930

COLUMBIA, S. C.  
STATE

NOV 29 1930

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This first edition is published and signed by the

JOHNSON'S NEW  
POEM A TALE BY  
SAINT PETER

Reminiscences in Heaven  
Help Angels While  
Away the Ages.

12-27-30  
"HE IS A NIGGER"  
Unknown Soldier De-  
serted by U.S. Vets.

NEW YORK.—James Wel-  
don Johnson's newest poem is  
entitled "St. Peter Relates an  
Incident of the Resurrection  
Day."

Two hundred copies were printed  
for private distribution—a de luxe  
volume 7 x 11 of 14 pages, printed  
on linen paper and handsomely  
bound by the Viking Press.

According to the author of "Gods  
Trombones," "Black Manhattan,"  
"Fifty Years and Other Poems,"  
"The Autobiography of an ex-Colored  
Man," books of poetry and spirit-  
uals, the newest poem was "written  
while meditating upon heaven and  
hell and democracy and war and  
America and the Negro Gold Star  
Mothers."

As the scene opens, eternity "hangs  
heavy on the hands of heaven," arch-  
angels begin to show their age,  
cherubs lose their dimples and the  
celestial choir shows voice strain  
from so much singing.

To gain a respite from the monotonous

ony, Saint Peter is prevailed upon to  
tell a story about the unknown sold-  
ier who came from Washington.

The hosts stood as Saint Peter  
told how Gabriel blew a blast upon  
his horn—

"To wake the dead, dead for a mil-  
lion years;  
A blast to reach and pierce their  
dust stopped ears."

The earth and sea gave up their  
dead. Heralds of heaven marshalled  
the millions of resurrected people  
who live to await the Great Roll Call  
and see whether their names are  
written in the Book of Life.

Special Order.  
Meantime in the U.S.A. a special  
order went forth to—

"The G.A.R., the D.A.R. Legion,  
Veterans of Wars Mexican, Spanish,  
Haitian."

"Sons of this and that and of the  
Revolution," Confederate Veterans,  
and the Ku Klux Klan, marched to  
Arlington in order to escort the un-  
known soldier up to heaven.

They Dig Him Out.  
Heaven's resurrection plans had  
not been set to cope with reinforced  
concrete, so that although the un-  
known soldier arose, it was neces-  
sary to dig him out.

He underneath the debris heaved  
and hove

Up toward the opening which they  
cleaved and clove,

Through it, at last, his towering  
form loomed big and bigger,  
Great God Almighty! Look! they  
said, 'He is a nigger.'

Klan Would Rebury Him.  
The Ku Kluxers were rebury-  
ing the unknown soldier. Eventual-  
ly the veterans all leave him alone  
and go to heaven or hell without  
him.

According to St. Peter, the day  
ends, hell and heaven are filled and  
he shuts the pearly gates and turns  
the key, and then he says:

"I gave one last look over the jasper  
wall,

And afar descried a figure dark and  
tall,

The Unknown Soldier, dust stained  
and begrimed,

Climbing to heaven and singing as  
he climbed.

Deep River, my Home is over Jor-  
dan;

Deep River, I want to cross over  
into Camp Ground.

Climbing and singing

Nearer and louder,

At the Jasper wall.

"I rushed to the gate and flung it  
wide.

Singing, he entered with a loose,  
long stride;

Singing and swinging up the golden  
street,

The music married to the tramping  
of his feet.

Tall, black soldier—angel marching  
alone.

Singing up the golden street, salut-  
ing at the Great White Throne

Singing, singing, singing, singing,  
clear and strong,

Singing, singing, singing till heaven  
took up the song.

Deep River, my Home is over Jor-  
dan;

Deep River, I want to cross over  
into Camp Ground.

LIFE AND DEATH

By Salem Tutt Whitney.

12-17-30

Twin shades are they that never meet,  
Although they pass upon God's street,

While but a breath doth intervene;  
A single heart-beat in between

Their passing, yet we may not know  
Their secret—why they come and go,

So powerless with yea or nay  
To have them come or bid them stay.

DEATH guides all life, 'tis on the scroll,  
LIFE runs its course, with DEATH the goal;

And DEATH, the mould, receives LIFE'S flow,  
Then LIFE again from DEATH doth grow.

Ah! what a problem here have we!  
Come, ponder o'er it, you with me;

Our bodies, think, how soon they'll be  
The WIND or RAIN or GRASS or SEA.

If this be true, as has been said,  
That we still live, how are we dead?

For every pain there is a cure;  
For every act, a cause is sure;

And for each question we should find  
An answer to allay the mind.

Then what is LIFE? and what is DEATH?  
What but the Master Builder's breath;

He breathes, and on the scene we come,  
Another breath, and we are done.

And none can solve the mystery,  
The riddle of eternity.

But HE Who marks the sparrow's fall,  
HE knows it all! HE knows it all!

For naught is wasted, naught is lost,  
Nothing carelessly is toss'd

Upon God's moving picture screen—  
HE stages and directs each scene.

Our lives, though humble they may be,  
Like tiny streams that seek the sea,

Move ever onward in their course  
Until they reach their Divine source

Editor's Note: Mr. Whitney plays the part of Noah in "The  
Green Pastures" and pays this last tribute to his departed friend  
and associate, Wesley Hill, who played the part of Gabriel in the  
same play.



## Third Annual Exhibition of Negro Art Now Being Shown at International House

Three Negro artists, two of whom are from New York, and one a picture framer from Berkeley, California, were named to receive the Awards in Fine Arts for 1929 of the William E. Harmon Awards for Distinguished Achievement Among Negroes. Their work, as well as 100 other art pieces, including paintings, etchings, woodcarvings, and sculptures produced by colored men and women throughout the country, is to be exhibited under the auspices of the Harmon Foundation of New York City and the Commission on Race Relations of the Federal Council of Churches at International House, 500 Riverside Drive, New York, from January 1 through the 19th.

A jury, consisting of George Luks, painter; Karl Ullrich, sculptor; Victor Perard, painter and instructor of the Art School of the Cooper Institute in New York; George S. Hellman, art critic; and Meta Warrick Fuller, colored sculptor of Framingham, Mass., named the awards recipients and made the selections of material to be exhibited, choosing from more than 300 entries received. The awards are not competitive within the group and are made only when the quality of the work compares favorably with other outstanding achievements in the field of art.

The award of a gold medal and \$400 was granted to William E. Johnson, 29, of 311 West 120th Street, New York, a native of Florence, South Carolina, for his oil paintings executed in the modern manner and consisting of three portraits and three landscapes. The latter, done in bright colored oils, are scenes from Cannes-sur-Mer, where the artist spent some time painting. The portraits include a self-study, a study of a friend, and a painting of "the town simpleton" in a small French village.

Regarding Mr. Johnson's work, the jury stated: "We think he is one of our coming great painters. He is a real modernist. He has been spontaneous, vigorous, firm, direct; he has shown a great thing in art—it is the expression of the man himself."

Albert Alexander Smith, 33, of New York, who is now studying in Paris, and Sargeant Johnson, 41, a sculptor of 2777 Park Street, New York, each received

awards of a bronze medal and \$100. Sargeant Johnson has devoted to sculpture and etching the spare time he has had from his work as a picture framer. He received the special prize of the exhibit two years ago for the sculptured head of a Negro wail "Sammy."

This is the third year that the Harmon Foundation has sponsored an exhibition of the productions of Negro artists. The work of more than forty-one artists from the South, Mid-west, West and Metropolitan New York districts has been chosen. Very few of the persons submitting material are supporting themselves by their art—there are teachers, students, a letter carrier, an elevator operator, business men and social workers.

A special prize of \$250 from an anonymous donor will be granted during the time of the exhibit for the best single production being shown, exclusive of the material which has received awards.

### NEW YORK TIMES

JAN 12 1930

**Negro Woman Wins Sculpture Prize.**  
A wood sculpture, "Head of a Negro," by Elizabeth Prophet of Warwick, R. I., has received a special prize of \$250 in the exhibition of work by negro artists at the International House, 500 Riverside Drive, under the auspices of the Harmon Foundation and the Commission on Race Relations of the Federal Council of Churches. Miss Prophet, who is the daughter of a Narragansett Indian father and a negro mother, has been a student at L'Ecole des Beaux Arts in Paris.

### Johnson Painting At Hurter College

Hunter college undergraduates celebrated the college's sixtieth anniversary on Wednesday in the college chapel at 10:30 o'clock, by giving a valentine gift to the college. An oil painting of President James L. K. Polk is to be presented by the Student Council. John C. Johansen, the painter, is known principally through his "Signing of the Peace Treaty," now in the National Art Gallery, in Washington.

## STATESBORO WOOD CARVER SEEKS FAME IN CALIFORNIA

### F. A. Leonard, Uneducated Negro, Shows Artistic Skill of High Order With Pocket Knife

BY ROBERT L. DONALDSON, JR.

STATESBORO, Ga., Feb. 1.—For almost ten months, Statesboro has been the home of F. A. Leonard, negro, an expert carver in wood. And now that Leonard is leaving Georgia with a long list of identifications, letters of prominent men, and recommendations, the story of how he came to be in Statesboro and something of his life is told by the middle-aged negro, himself.

Leonard, who prefers to be called the "negro without an education," is an artist. The writer had seen much of his work before he put it on exhibition at the Bulloch County Fair last fall. On several occasions on the streets of Statesboro, a negro man was seen with carved canoes but at the time no one knew his story or his ability. At the fair he exhibited a cane which told the history of evolution and of the Scopes trial in Dayton, Tenn. The faces of Darrow, Bryan and others appeared on this cane and at the end of the cane was a monkey and chains linked together which marked his development. Another piece of art exhibited was a Masonic emblem showing all the working tools and the road from the first to the thirty-third degree in Masonry.

**Adam and Eve and Serpent**  
He also had lifelike figures of Adam and Eve in the Garden of Eden, carved from a log, with the serpent at Eve's feet. Leonard has in his possession an emblem of almost every fraternal organization in the world. All of this work is done with an ordinary pocket knife and carved in wood.

Not only is Leonard known in Statesboro but many high government officials of the United States and practically every governor in the eastern states have received as a gift from the carver a cane with the name of the official carved on the side, and an appropriate head at the top. Letters shown to the writer acknowledge the receipt of canes by Governor Franklin Roosevelt, of New York; Governor Larson, New Jersey; Governor Fisher, Pennsylvania; Governor Brandon, Alabama, and others. He also presented canes to the late Presidents Wilson and Harding, President Hoover. John D. Rockefeller, Jr.,

Governor Morrow, of Kentucky, and a number of city officials throughout the east and south.

The life of Leonard and how he came to Statesboro is interesting. He was born in the Jamaica Islands in 1890, moved to the United States and was reared in Cleveland, Ohio. He worked as a shoemaker for four years, as an upholsterer for five years and then began antique carving. There being no money in this line of work, he was forced to accept work firing boilers, being a heavy set man, and did his carving at odd moments while sitting around the furnaces. Early in 1929 he went to Jacksonville on account of the illness of his mother. She died there in April of that year. He had planned to go to Los Angeles and enter the national carving championship contest which was to be held in that city in the spring of 1929. The death of his mother and expenses connected with her burial and sickness prevented this.

**Stranded in Statesboro**  
He left Florida in his car almost penniless, headed for Atlanta where he hoped to get work on the Stone Mountain Memorial. At Statesboro he had car trouble and did not have the necessary funds to go farther. He hit Statesboro two days after the tornado which devastated part of this county on April 25, 1929. The National Red Cross had established headquarters here and sent the man to a local lumber company where he secured work firing a furnace. It was while firing at night that Leonard carved much of the work mentioned in this story.

In the nine months here, Leonard has saved up enough to carry him to California and he left here for the west carrying letters of introduction from the mayor of Statesboro and other prominent citizens. Leonard claimed that he never attended school a day in his life, however, he talks with the best grammar, is very courteous and polite. He is a natural born artist. His work has been criticized by nineteen critics in the United States and the last, the young woman head of an art museum in Louisville, when giving Leonard the first prize in a carving contest, stated that she could find no flaws in his work. Leonard can carve in wood the likeness of any human being or animal, can copy in wood any picture and his landscapes carved on boards are amazing. The people of Statesboro and this section wish for him success when he reaches California where he expects to devote his entire time to his work.

FEB 2 - 1930

## Art Not Racial, Negroes Tell Critic

### Leaders Reply to Charge That Work Lacks Individuality

By Lester A. Walton

"WHAT is Negro art?" is a question puzzling painters and sculptors of African descent. Editors of Negro weekly newspapers in and out of New York have joined in the discussion and are airing their views. In some instances ironically.

Those characterizing Negro art of today as largely a creature of the imagination, maintain there can be no prescribed racial boundaries and limitations if the universality of art is an accepted and unchallenged credo.

What has developed into an interesting controversial subject is the reaction from statements made in The Sunday World of Jan. 5 by William Auerbach Levy who, after viewing the paintings and sculpture by Negroes exhibited by the Harmon Foundation during January at International House, expressed himself as depressed because he found no manifestations of Negro art.

Mr. Levy, an instructor in the National Academy of Design and a member of the Masters' Institute of New York, believes there is Negro art just as there is Negro music.

"More and more the young Negro artists of America seem to be painting like their white fellow workers and to be imitating great white painters of this country and more particularly of France," he charges.

Among the young Negro artists to take issue with Mr. Levy is Malvin Gray Johnson, born in Harlem, whose painting, "Swing Low, Sweet Chariot," won the special prize of \$250 at the Harmon Foundation exhibition in 1929, and who distinguished himself as an art student at the National Academy of Design by winning nine monthly prizes in 1928, ranging from first to honorable mention, and also the annual school fund prize for competitive achievement.

"A noted American etcher has accused Negro imitators of their white fellow workers," comments Malvin Gray Johnson. No doubt this is true. Not so much from the standpoint that they imitate white artists of this or any other country, in as much as they are trying to do what artists of all races do—follow the principles of fine arts technically.

"We are taught to use lines, forms



and color, never being told to look at these things from a racial viewpoint.

The distinguished artist, who is most of these things himself, but says: "While few of the Negro artists used subjects of Negro life the approach is no different than that of the white painter." How can it be? We Americans of both races know and live the same life, only that the Negro encounters social restrictions.

O. Richard Reid, one of the race's most promising portrait painters, says: "Art critics and art teachers, after viewing exhibitions of Negro artists, sometimes say they are disappointed in not finding any Negro art. Just what do they mean?"

"This criticism seems to arise from the failure of the critic to differentiate between subject matter and treatment of the subject. A broad and sympathetic view of art does not limit the Negro artist to Negro subjects; nor does it require him to renounce his own heritage from his predecessors. The universality of art makes it impossible for him or any other artist to escape the influence of the past.

"For instance, John Singer Sargent, R. A., who achieved international fame as a portrait painter and whose works were housed in the leading museums of Europe during his lifetime, in spite of the rule not to display the works of a living artist (in at least two cases), was greatly influenced by the works of Velasquez and Franz Hals. So greatly was he influenced by their masterpieces that he made several copies which remained in his studio until his death. 'Copy and study the works of Hals and Velasquez' was his constant advice to his pupils and others who came to him for advice.

"Then why should one be justly disappointed at the efforts of a race so new in the field of art as the Negro? The Negro artist has been no more imitative and no less original than his teachers. The beautiful brown and blue hues of the Negro's pigmentation was of little importance to white slave masters. These owners proceeded to mould the minds within those frames for mental service in America, thereby obliterating most of their African background. Hence the fruition of the Negro's artistic sensibilities at this time might more easily be traced to this source than to Africa."

Winifred Jonathan Russell, one of the best-known of local Negro artists, who studied at the Boston Museum of Fine Arts and the National Academy of Design, and is Chairman of the 135th Street Branch of the New York Public Library Art Committee, says "Negro life is Negro art."

"Negro art, as all art, is a product of time and environment," he points out. "Primitive races produce primitive art. Civilizations originate religions; religions motivate aesthetic expressions. Fetish worship created African art, and grotesqueness, not beauty was its ideal.

"Can the Negro artist be immune to the dynamic influences of education and environment? No. Should he restrict himself in style and subject? No. Should the Negro artist become universal in conception, motive, manner and appreciation? Yes.

"The Negro is only constitutionally handicapped. Prohibitions and inhibitions circumscribe him collectively and individually in all attempts to progress and achieve. American civilization cannot include the Negro industrially and exclude him culturally. Self-expression is a divine and inalienable right. Negro life is Negro art."

# Henry Tanner Painting Shown At Art Museum

"The road to Emmaus," by Henry Tanner, American negro artist, now residing in Paris, who for his works on religious subjects has won signal honors in the field of art, has been shown for several days at the High Museum of Art. The picture, which is from the private collection of J. J. Haverty, patron and connoisseur of art, was used by Mr. Haverty in connection with his talk on "A Century of American Art," Sunday at the museum. The painting will be removed shortly to Mr. Haverty's home on Peachtree road.

Henry Tanner was born in Pittsburgh, Pa., in 1859. His art education in this country was received at the Pennsylvania Academy of Fine Arts, where he was a pupil of Thomas Eakins. Later, moving to Paris, where most of his best work has been done, he studied under John Paul Laurens and Benjamin Constant. He is conceded to be a leading painter of religious subjects, having received honors equal to those of the ranking artists of today.—Atlanta Constitution.

# Henry Tanner Paintings Shown at Art Museum

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# BOSTON, MASS HERALD APR 8 - 1930 NEGRO ARTISTS SHOW ABILITY

Paintings and Sculptures  
Of Black Race Exhibited  
At Public Library

# WORK REFLECTS MODERN INFLUENCE

By F. W. COBURN

Paintings and sculptures by Negro artists, circulated among American museums and galleries by co-operation of the Harmon Foundation, New York, and the Commission of Race Relations of the Federal Council of Churches, were hung yesterday at the Boston Public Library, in the fine arts room. It is the third exhibition of its kind to be routed through the United States, the second to be shown in Boston. It will be here a fortnight.

This might be called "Negro Art Week in Boston," the current exhibitions of the town including the continuing shows of colored dancers of Harlem by Stella Bloch (Mrs. Ananda Coomaraswamy) at Doll & Richards and of Negro portrait heads by Louise Winsor Brooks at the Allied Arts Centre. Likewise has been opened at Grace Horne's gallery a collection of pastels of Sumatra by Virginia Lee Welch—little pictures from an island where negroid and Malay are intermingled.

Only a few good examples in some convenient gallery of ancient Negro sculpture are needed to give Boston a convincing demonstration of the artistic capacities of black folk. This lack is important. The very wonderful carvings from Senegal and its hinterland which have aroused fervent enthusiasm in Paris these past 20 years seem hardly to be known as yet to New England collectors and museum directors. Yet without them, without fine specimens of the racial art which Christianity and the slave trade and New England rum killed utterly, correct assessment of the Negro's natural place in artistic culture is difficult if not impossible.

**NEGROES LEARN TO PAINT**

The Negro art show at the Public Library merely explains to the initiated

that a few young Americans of Negro blood are learning to paint after the fashion of this time. Except for the contributions of two local artists, hereinafter to be specifically mentioned, the exhibition looks much like any modernistic collection that might come hither from New York. In this respect it presumably represents the taste and choice of the jury, composed of Meta Warrick Fuller, Negro sculptor, George Hellman, Karl Illava, George Luks and Victor Perard.

Of the Boston Negro colony are Celestine Johnson, pupil and prize-winner in the Boston University School of Art, who has at the library her sober and discreet portrait of Virginia Tucker, one of the colored players of the Allied Arts dramatic group, and Lois M. Jones, presumably a museum school alumna, for she shows a charcoal portrait of the popular model "Andy."

There is also expected, though it had not arrived yesterday, a large sculpture by a New England Negro girl who has been winning honors abroad: Elizabeth Prophet, a former pupil of the Rhode Island School of Design, Providence, who has studied two years in Paris and of whom great things are expected.

Among the modernist offerings from New York may be noted Henry B. Jones's "Caves of the Trolls," these being idealized and stylized New York skyscrapers; a group of simple and smoothly rendered decorative paintings by Mary Lee Tate; the pretty and coquettish "Girl in Pink," by Henry Stubbs; "Unloading Ice," by A. R. Freeman, who paints much in the manner of the older French impressionists, and Hale Woodruff's colored woman paring apples on a table of distorted perspective, the fruits painted after the familiar Cezanne formula. It is an exhibition for gallery-goers not to miss, even though, as before said, it would be more exciting if with it could be shown some of the antique Negro art which Dr. Du Bois describes graphically in his cameo-like tales on Africa.

One of the effective modernist sculptures is "Anderson," by Sargent C. Johnson.

Named as sponsors for the Negro exhibition are: Charles F. D. Belden, Frank W. Benson, the Rev. Alfred V. Bliss, Charles K. Bolton, Miss Louise Winsor Brooks, Miss Frances G. Curran, Mrs. Meta Warrick Fuller, Philip Hale, Mrs. J. Mott Hallowell, Mrs. Maud Cuney Hare, Mrs. Lawrence Ilchman, Walter H. Kilham, Mrs. Hannah Hume Lee, Joseph Lee, Mrs. C. Douglas Mercer, Mrs. John F. Moors, Arthur H. Morse, William L. Mowll, Walter Gilman Page, the Rev. George E. Paine, Mrs. Florida R. Ridley, Paul J. Sachs, Miss Alice P. Tapley, Mrs. Eva Whiting White and Harold P. Whitnev.

# VALDOSTA, GA. TIMES

MAY 29 1930

Because "the colored problem seems to be unusually great in Philadelphia," the Art Alliance of that city, which biennially gives

a public exhibition of art works in Rittenhouse Square, has shipped back to Antonio Salemm, New York sculptor, his "huge black bronze" figure of Paul Robeson, the negro actor and singer. Even without an acute "colored" problem it is likely that vigorous objection would have been voiced.

The American public is accustomed to and can stand semi-nude goddesses of ancient Greece, but a "big black nude" of the male gender and of the year 1930 would be apt to cause more or less controllable nausea among the amazed spectators.

# CHICAGO SCULPTOR IS GIVEN FELLOWSHIP MAY STUDY IN EUROPE

Richmond Barthe, sculptor, of this city, who worked and studied here last year, has received a Rosenwald fellowship. Because of the praise of his work by two noted sculptors, Joe Davidson and Ibrado Taft, who advised him to work by himself in the future, this fellowship has been granted Mr. Barthe to enable him to further develop his individual style. He has not decided whether he will use the award, which covers studio and living expenses, to work here or in some city abroad.

The Woman's City Club here recently presented a one man show of Mr. Barthe's sculpture and drawings. The exhibition was highly successful and the artist received a number of commissions, including one from the Mount Glenwood Foundation, for which he will make a trophy for their five-mile cross-country run. Mr. Barthe was born in New Orleans, but he went to Chicago to live when he was very young. His artistic ability was soon recognized, and he was given a scholarship at the Chicago Art Institute. His work has been placed in a number of outstanding exhibitions. ....



# :-: **Rambling Ruminations** :-:

RY I **A. ROGERS**

PARIS.

**A** CURIOUS dispute has arisen here over Negro art and it has become so passionate that it will go into the courts. The question is: Is Negro art so frank that it is sometimes unfit to be seen by young girls? Baron Henri de Rothschild says yes. Tristan Tzara, the poet, say no. And at least of all not in Paris.

At present, in the exposition rooms of the Theatre Pigalle, is an exhibition of Negro art. Rich amateurs who place a great value on these bits of wood, carved by primitive workmen, have loaned them for the occasion. Critics have been showering praise on the handiwork of these primitive artists for the past five weeks, and in article after article have been declaring that Negro art has had such influence upon modern painting and sculpture to the extent that Negro art is becoming classic.

Some of the pieces are frankly realistic. These primitive workmen, without the sex prudery of Europeans, merely carved what they saw. The exposition rooms are, most of the time, thronged with visitors. Baron de Rothschild, to whom the place belongs, has ordered seven pieces taken away and returned to their owners.

"I am astonished at the prudery of Baron de Rothschild," declares M. Tristan Tzara. "Why should he be alarmed at the end of so many weeks, and under the pretext that the exposition is visited by young girls, take so severe a step in regard to these beautiful statues?"

"Art is art, and there ought to be no shame about it. But even if there ought to be, this Negro art on exhibition is so beautifully worked out, and the artist had so little thought of being merely vulgar, that really it may be considered more chaste than Greek art. Why not go to the art galleries and take out some of the statues there, if that is the case?"

M. Tzara has taken the matter to the courts, and is seeking an injunction to have the offending statues returned to the exposition.

The West African Review confirms the fact that there is considerable discontent among the natives of Nigeria, West Africa, because of a head tax which, it is feared, will also apply to women. At the same time there has been a considerable drop in the price paid for native products.

This head tax is imposed on the Hansas and the Yorubas, and the authorities thought it would work in this case also. The native members of the Legislative Council of Nigeria have cabled a vigorous protest to the Under Secretary of State in London, to be followed by a delegation. They demand the removal of certain chiefs who have been charged with enforcing the laws regarding taxation.

La Depeche Coloniale of Paris announces the receipt of a telegram from Loanda, Portuguese West Africa, which says that a party of native soldiers revolted and attempted to make prisoner of their commander, Moraes Sarmento. The latter resisted, and died soon after his injuries.

The rebellion, it is said, has been quelled after fighting, and order has been restored. No mention is made of the number of casualties.

The London Times announces a revolt of natives in the district of the Nuer, Sudan, in which the officer commanding the Sudanese forces, named Low, was wounded. Reinforcements were necessary to bring about order. The disturbance was caused by the refusal to pay head tax.

It is announced from Lagos, West Africa, that following the troubles in Nigeria in January, in which 46 persons were killed, most of them women, and 500 arrested, that the British Labor Government is sending a commission of inquiry to the scene. At that time the natives made prisoner one native member of the Legislative Council, who had been accused of siding against them.

Reports from the Belgian Congo say that the natives have also revolted against the head tax, which has been increased 50 per cent. At the same time it is alleged that they are forced to sell their products to the European buyers at lower rates, and to enter the employment of Europeans. Several hundreds have been arrested.

La Race Negre of Paris announces

a revolt of Indo-Chinese workers on board the steamship Asia. Indo-Chinese are being used for the building of a railroad in the French Congo. They were expelled, it is alleged, for reasons such as danger of Communist agitation and contagious diseases. Arriving at Marseilles, the 170 of them were put on a vessel sailing for Hai-Fong.

## **ART EXHIBIT ATTRACTS NUMBER OF COMPETITORS**

The Second Annual Art Exhibit by Negro amateur painters in St. Louis was considered unusually successful. There were 1330 paintings submitted by 22 different artists, all of whom were St. Louisans, three were from Jefferson City and one from East St. Louis. The interesting part of the Exhibit was the fact that most of the exhibitors were young men, many practically high school boys, all of whom gave evidence of real artistic possibilities. The prize winners are officially announced as follows:

F.C. Alston—Best picture in the entire exhibit; J.A. Marley, Second best picture in the exhibit; U. S. G. Tayes, first prize for Oil Paintings; honorable mention Mr. James Parks; Archie Dumas—first prize for Black and white honorable mention, Edgar Cheek; Lawrence Hazelette first prize for work in other mediums; honorable mention, David Boyd; Edgar Cheek, Best original sketch by fledgling; William Johnson, Best executed sketch by fledgling.

At a meeting of the Art Exhibit Committee held at Poro Monday, May 24th, it was agreed that the presentation of awards be made at a special meeting on September 12th. The Committee in charge of this presentation meeting will be C. S. Tocus and A. W. Reason. The donors of the cash awards are: Joseph Harris, Judge Crittenden Clarke, Homer Phillips, Charles Turpin, J. W. Meyers, S. E. Garner, and the Symposium Committee.

### **Criticism**

A letter from the principal Judge who made the awards, Mr. Chas. F. Galt, contains some of the constructive criticisms that the Committee has received.

Mr. John T. Clark  
Urban League  
My Dear Mr. Clark:

I was very glad to see your exhibition and to be of a little service.

vice. An exhibition, I think, should be judged by its best work and this I found very interesting. In passing judgment on the pictures I felt compelled, in so far as I was able, to differentiate between works that I felt were original and those that were either copies or imitations. These young people must become thoroughly impressed with the idea that a work that is clumsy and badly executed, if it is done honestly and sincerely from the author's own point of view, from his own observation and experience, is worth far more than a clever imitation. I don't mean to approve of sloppy craftsmanship but a thorough foundation and training in technique is only a means to the end of self expression. While art knows no boundaries of race or nation, yet in any work that is a sincere self expression, there is in it an expression of the period, the people and the race. There is no place for any imitation of the work of others not even in teaching beginners. I make this criticism because so many of the works shown deserve serious consideration either for their merit or for some qualities that show promise for the future. I hope that your desire to provide some studios for these artists may be accomplished.

Very sincerely yours,  
Charles F. Galt

## **COLOR PROBLEM IN PHILADELPHIA.**

About the same time that the cables brought news of the great success that followed the appearance of Paul Robeson in the Shakespearian role of Othello, came the announcement that the Art Alliance of Philadelphia had rejected the bronze statue of the actor for public exhibition. This huge nude figure is the work of Antonio Salemme, one of New York's rising young sculptors. The action of the Philadelphia committee was taken several weeks ago, although the statue had been entered in the prize contest for sculptures by American artists upon invitation by the Philadelphia Art Society. The exhibition of the work submitted is held biennially in Rittenhouse Square.

The rejection of the statue for exhibition purposes was broken to Mr. Salemme

in a letter from a Philadelphia artist, who stated that "a very difficult situation had arisen regarding your beautiful statue of Paul Robeson, which the Sculptors' Committee was so anxious to have for the exhibition." It did not of course occur to us that there would be any objection to showing a nude figure of a well known person. The Executive Committee, however, expressed their apprehension of exhibiting such a figure in a public square, especially the figure of a Negro, as the colored problem seems to be unusually great in Philadelphia.

That is a most curious case of exclusion on account of color that we have heard of in some time. If the objection had been raised merely because of the nudity of the figure, we might have understood it as a survival of primitive prudishness that precluded the display of the human figure of either sex, but permitted the old-time practice of "bundling" as a form of courtship. What bearing a bronze statue could have upon the "colored problem" is a trifle vague. This prohibition of the display of an object of art, because of the color of the person portrayed, is incomprehensible in view of the universal interest dis-

played on the Negro and his attributes in art and literature of the present day. The sculptor did not appear to be disturbed over the rejection of his work in Philadelphia and regarded the attitude of the judges as unimportant. The statue was on exhibition for a year at San Francisco and is now on view at the Brooklyn Museum.



# Philadelphia Art Alliance Cancels Invitation To New York Sculptor To Exhibit Statue of Paul Robeson

*Page 5-31-30*  
Is Told By Member Executive Committee That  
'Colored Problem Seems To Be Unus-  
ually Great In Philadelphia'—Statue  
Now On Exhibition In Brooklyn

Because "the colored problem seems to be unusually great in Philadelphia," the Art Alliance of that city, which biennially gives a public exhibition of art works in Rittenhouse Square, has shipped back to Antonio Salemme, one of New York's most highly regarded young sculptors, his huge black bronze figure of Paul Robeson, Negro actor and singer, who according to London cables, has achieved an unprecedented success in England in "Othello."

The action of the Philadelphia Art Alliance did not become known until more than three weeks after the Executive committee had packed up the statue and shipped it back to the New York sculptor, and nearly a fortnight after the selfsame statue was placed on exhibition in one of the most prominent positions at the Brooklyn Museum.

## Astonished At Rejection.

In view of the fact that Mr. Salemme had been invited by the Philadelphia Art Society to send the Robeson statue for exhibition, and for entry in its prize contest for sculptures by American artists, the artist declared that he was astonished by the executive committee's rejection of the work and could offer no explanation for it other than the letter which was written to him by one of the judges of the sculpture committee.

This was written by Walter Hancock of 207 East 17th street, New York City, a sculptor, who, five years ago, won the Prix de Rome, and is one of Philadelphia's most highly regarded young artists.

Mr. Hancock wrote to Mr. Salemme that "a very difficult situation has arisen regarding your beautiful statue of Paul Robeson, which

society in indignation against the rejection of the statue.

The statue, after a year on exhibition in the Palace of the Legion of Honor at San Francisco, is on show at the Brooklyn Museum until September, he explained, and the attitude of Philadelphia art judges was, therefore, comparatively unimportant.

"We sculptors don't sell many statues in Philadelphia," he commented.

## Now In Brooklyn Museum.

He was especially angered because after the Art Alliance had requested him especially to send the piece for exhibition four months ago it waited until two days before the exhibition opened in Philadelphia before it notified him that the sculpture could not be shown. During those four months, he pointed out, he lost several opportunities to display the work in other cities.

"I know of several other sculptors who have nude figures of white people on exhibition at the Philadelphia show," Salemme said, "so why they should discriminate against a Negro figure, I cannot see. It is a question of art and not a question of the Negro or of the propriety of nudity."

At the Brooklyn Museum, where the figure has found a haven as part of the current exhibition of sculpture by living artists, the Robeson figure is catalogued "Negro Spiritual" (plaster bronze), but on the base of the figure is carved "Portrait of Paul Robeson."

Herbert Tschudy, curator of paintings and sculptors at the Brooklyn Museum, who arranged the current exhibition, said the Negro question had not been raised when the piece had been accepted for exhibition nor did the officials anticipate any trouble over displaying the work.

"I saw the piece in Salemme's studio several weeks ago," Mr. Tschudy explained, "and considered it such a fine piece of work I immediately asked him for it. The question of its being a Negro subject never entered into the discussion. We were very glad to get it."

## BAN ROBESON STATUE

*The Guardian*  
FEAR OF RACE ISSUE IS CLAIM OF PHILA. ART ALLIANCE—WHITE ARTIST ASKED TO SEND IT FOR RITTENHOUSE SQUARE—SHAMEFUL COWARDICE—STATUE SINCE IN BROOKLYN MUSEUM  
5-31-30  
New York, N. Y., May 27, 1930.—

The Art Alliance of Philadelphia, which biennially gives a public exhibition of art works in Rittenhouse Square, has shipped back to Antonio Salemme, one of New York's most highly regarded young sculptors, his huge black bronze figure of Paul Robe-

son, actor and singer, who in London has achieved unprecedented success in "Othello."

In view of the fact that Mr. Salemme had been invited by the Philadelphia Art Society to send the Robeson statue for exhibition, and for entry in its prize contest for sculptures by American artists, the artist declared that he was astonished by the executive committee's rejection of the work and could offer no explanation for it other than the letter which was written to him by one of the judges of the sculpture committee.

This was written by Walter Hancock of 207 East 17th street, New York City, a sculptor, who, five years ago, won the Prix de Rome, and is one of Philadelphia's most highly regarded young artists.

**NEGRO ARTISTS  
TO EXHIBIT AT NATIONAL MUSEUM**  
5-31-30  
Washington, D. C.

The Exhibition Will Open  
Friday and Continue  
Through June 8

An exhibition of paintings by American Negro Artists is to be held at the United States National Museum, Smithsonian Institution, beginning this Friday, May 30 and lasting through June 8. The exhibit will be held in the ground floor of the National Museum at the foot of Tenth street and will be open without charge to the general public.

The exhibit has been arranged by the Commission on Race Relations of the Washington Federation of Churches and includes the most important of the paintings submitted in competition for the Harmon awards granted every year in the field of fine arts for distinguished work by American Negro artists. This year the winner of the gold award was William H. Johnson of New York City, and the winners of the bronze awards, Albert Alexander Smith of New York City and Sargent Johnson of Berkeley, California.

An illustrated catalog of the seventy paintings exhibited has been prepared and can be secured at the time of the exhibit which will be open week-days from 9:00 a.m. to 4:30 p.m., and Sundays from 1:30 p.m. to 4:30 p.m.

The Commission on Race Relations, which has arranged with

the United States National Museum for this exhibition, has as its chairman Rev. Anson Phelps Stokes, Canon of Washington Cathedral, as its vice-president, Rev. Robert W. Brooks, pastor of the Lincoln Congregational Temple, and as its secretary and treasurer, Dr. Emmett J. Scott, of Howard University.

Rockville Center, N. Y.  
NASSAU DAILY REVIEW

JUN 3 - 1930

THE NATION'S PRESS

## ART AND THE NEGRO PROBLEM

Art for art's sake may be all right but Philadelphia has put its foot down on having the bronze nude statue of Paul Robeson, noted Negro singer and actor, displayed in a collection of art works on Rittenhouse Square. Moreover, it has boxed up the statue, submitted by Antonio Salemme, New York sculptor, and has sent it back to Mr. Salemme with a polite note. The note was written at the instance of the executive committee of the Philadelphia Art Alliance and explained that the committee was apprehensive "of the consequences of exhibiting such a figure in a public square, especially the nude figure of a Negro, as the colored problem seems to be unusually great in Philadelphia."

Now the statue is exhibited in one of the most prominent positions at the Brooklyn Museum. We are not in a position to compare the relative standards of art appreciation in Philadelphia and Brooklyn, not even their respective race problems. But we can be reasonably sure of this at least. If the action of Philadelphia had been taken in the South, there would be no question of art involved. It would have been condemned as just another manifestation of Southern "nigger hate."—Raleigh (N. C.) News and Observer.



Art - 1930

# Maurice Hunter Dominates Murals in New Building of Manhattan Trust Co.

## Artists' Model Depicts Characters in New York of Bygone Days—South American Occupies High Place in Odd Calling

With the completion of the six great mural paintings by Ezra Winter, famous white artist, which form the chief decoration of the new Bank of Manhattan Trust Company building, 40 Wall street, Maurice Hunter, noted model, who figures in three of the murals, makes another bid for the title of America's most perfect model.

By having a physique which scores of artists have said approaches the ultimate stage of perfection, Mr. Hunter, who is 26 and a model for the New York Art Students' League, perhaps enjoys the distinction of having his likeness displayed on more magazine covers and in paintings throughout the country than any other male model. He has posed for Charles Dana Gibson, Daniel Chester French, Dean Cornwell, and many other famous artists.

This latest group of murals in which the young model figures is composed of scenes of early New York and each painting depicts a stage in the pioneer growth of the Manhattan Trust Company, which was founded in 1799. In the central panel on the east wall of the building three slaves are shown laying the first water mains, which were of wooden logs, in New York. The old Federal Hall at Nassau and Wall streets forms the background for the painting. Alexander Hamilton, one of the founders of the company, is supervising the work of the slaves, all of whom were posed for by Mr. Hunter.

At the Pine street end of the east wall of the bank he was again the model for the two figures, also slaves, who are engaged in loading the picturesque vessels at the Battery of 1799. The remaining mural for which Mr. Hunter posed is seen near the same end of the building, but on the opposite wall, and shows a group of the gentlemen of the day before an old Wall street coffee house. The paintings are all executed in brilliant colors and are well worth the trouble of a trip to Wall street to see them.

**Tried Many Jobs.**  
Mr. Hunter is a native of Dutch Guiana, South America, who came to New York twelve years ago after shipping as a cabin boy for two years aboard a ship sailing the Caribbean

sea. With his English none too fluent, he worked at whatever odd jobs he could find. Elevator boy, waiter, porter; he tried them all. A few years ago the chance remark by a friend that he would make a good model caused him to embark on his present career.

**Kept Busy Posing.**  
Since that time Mr. Hunter has posed at numerous intervals for the following publications: McCall's Weekly, Crisis, Woman's Home Companion, Country Gentleman, Liberty, Collier's and Good Housekeeping. He also was the model for the illustrations used in the novel "Don Careless," by Rex Beach; the study of African life, "Tom-Tom," by Vandercook, and for the figure of the savage head-hunter in a recently published illustrated edition of Herman Melville's famous epic of the sea, "Moby Dick."

In addition to his work as a professional model, Mr. Hunter also gives dramatic interpretations of Biblical and oriental scenes. He has appeared in recitals throughout the East, where his work has been favorably received by the critics. So successful has he been in his short career as a model, Mr. Hunter is one young man who can truthfully say that his face and physique are his fortune.—T. T. F.

DANBURY, CONN.

NEWS  
JUL 8 - 1930  
The American  
Speaking Voice

The American speaking voice is a trifle strident, too high-pitched, and too tense. Most of us realize it; it is the thing that strikes foreigners as one of our outstanding characteristics.

With the exception of the Southerner! The voices of most people who live south of Mason and Dixon's

line are soft and alluring. They lack the hurried and strident character of the voices of the people of the rest of the country. The New England nasal tones are not to be found in the Southern speech, nor the hurrying and rolling of Western tongues. No, the Southern voice is charming, and is admitted to be so even by our critics from abroad.

The Negro has the pleasantest voice in America! Helen Hathaway some time ago, writing in Good Housekeeping Magazine, said: "The throat of the nervous person is tight; his voice is tense and high-pitched. Nerves are a chronic American disease. The high pressure under which we live and our severe climatic conditions are national handicaps to our voices. Anything which tends to close the throat makes the voice raucous and grating. Cold contracts the muscles of the throat. The sudden changes and extremities of our climate play havoc with the voice instrument. The tropical climate favors the voice."

And this explains the Negro's pleasing voice. The Negro is not so many generations away from his hot Africa, and fewer generations still removed from the southern part of the United States. His sunny disposition frees him usually of that curse of America, "nerves."

More and more attention is being attracted to the speaking voice, and the answer is—radio. The calm and pleasing voice is an asset to anyone who speaks over radio. A harsh, rasping voice is quickly tuned out by the listener. And the country is "radio-conscious" to-day, and bound to become more so. Radio demands good voices, and every demand creates its supply. And, as most people hear radio speakers from one to several hours daily, the effect on the listeners is going to be excellent. Youngsters will be influenced by the good radio voice, which will be almost the only voice we shall presently hear from our loud-speakers.

It may yet come to pass that Americans will acquire the best speaking voices of any people in the world.

AFRICAN VASE IS  
VALUED AT  
\$50,000

CHICAGO, Aug. 23.—The strange story of an African vase carved from elephant tusks by a native of Abyssinia and valued at \$50,000 was

told by Mr. J. Van Leff, secretary of the Persian consul in Chicago.

Mr. Van Leff now has the object in his possession, it having been loaned to him by the owner, F. E. White, an American engineer in Liberia. 8-30-30

The vase, standing twenty-two inches high and formed of three curved tusks, is the work of Ayalu Harmanot, once a soldier in the tribe of Ras Hallu, Abyssinian chief-tain. *Bactrian*

Harmanot spent four years in carving out the inch-deep *rib* of native leaves, snakes and other shapes which adorn the vase.

He was to be rewarded with a special religious blessing by the chief when the work was completed.

However, revolution swept over the land shortly after the work was finished. The artist and the chief were both killed and a brother of Harmanot gained possession of the vase.

Its next possessor was John Ware, an American engineer in the service of the Queen of Abyssinia.

Several years ago Ware gave the vase to a friend, White, Engineer for an American rubber company in Liberia, who now owns it.

According to Mr. Van Leff, the vase is the largest and finest piece of its kind in the world.

NEW YORK JOURNAL  
*Bronx Section*  
SEP 10 1930  
HUNTER RIDES  
TO FAME IN  
PANTOMIME

By BERTA GILBEPT.  
He spent his last penny for a costume in which to pose as a model—and then nearly starved until he received his monthly pay. He nearly lost his life in a traffic jam to protect a satchel containing precious costumes. He nearly froze one Winter day when posing in the nude for an artist who

fully clothed himself, forgot that the heat was turned off.

These are only a few of the experiences of Maurice Hunter, Negro model and creative artist of Harlem who is now being hailed as a genius of pantomime.

POSED FOR GIBSON.

He has served as a model for Charles Dana Gibson, Eugene Savage, Walter Biggs, Daniel Chester French and other famous sculptors and painters. He is the original of the statue "In Flanders Field" done by French.

Hunter's face and figure have gone all over the nation on magazine covers, in illustrations to stories and similar forms of art, yet his boundless ambition has carried him forward to still greater achievements. Posing for artists and sculptors was only a step in his climb toward higher creative art.

IN "SILENT DRAMA."

The concert platform is now his medium of expression. Assisted by a pianist and a vocalist, he now gives what he calls a "silent drama recital," in which he impersonates six characters of widely varied types without using his voice at all. A knack which he had from childhood for twisting his features into grotesque appearances and which he has developed into an art now stands him in good stead.

Some of his characterizations are those of a bull fighter, a pirate, an Arab in a bazaar, an original dramatization of folk songs, and one of the Wise Men from the East. All are accompanied by a singer or a pianist.

With his headquarters in Harlem, at 188 St. Nicholas Ave., where Mrs. Carl Diton acts as his manager and adviser, Hunter is slowly becoming a factor in the advancement of this type of art.

OF ZULU PARENTS.

Born of Zulu parents in Dutch Guiana, Hunter came to the United States when he was 12 years old. In the hospital where he worked as chore boy before he came to this country he had picked up a smattering of English. He learned more of the language in two years of sea life before he landed here.

BECAME A WAITER.

But this ambitious youth who had run away from hospital chores in Dutch Guiana and who thought that, in the United States, he would immediately find work that suited him, was sadly disappointed when he was forced to become a



waiter and then an elevator boy. Luck finally became his ally when a girl model, living in the apartment house where he ran the elevator, got him a job as model for the Art Students' League.

The Negro boy spent every cent he didn't need for food and lodging on costumes for different characters. Ordinary makeshifts did not please him. He must have costumes from original sources.

#### CHASE AFTER COSTUME.

And so when Hunter was engaged to pose for a special art class as an Arab sheik he sent a cable to a merchant he knew of in Tunis, who wired back that he would send a costume by a man who was leaving on a certain boat. Two weeks later, when the boat was a day late and Hunter was due to pose in two hours, the ship docked and the Harlem Negro sought his man.

"I found him," recalls Hunter, "but the man insisted that I pay him before leaving. There had been a mistake, but I could not make him understand. He would listen to nothing and it was either hand over the money or go off without the costume. What could I do? I had \$30 in my pocket, which was every cent I had in the world. That was to pay my rent and buy my food for a month.

#### SLEPT ON PARK BENCH.

"The minutes were passing. I had promised to be at the art class in the outfit and there was nothing to do but keep my promise and be there. I paid the man, grabbed the package, and left with exactly twenty cents in my pocket!"

That night he slept outdoors, going from one hard bench to another as he was chased by policemen.

Today Hunter has a collection of costumes of which he is justly proud. Each piece represents many dinnerless nights. Whenever he managed to save a little money it was used up by his never-ending desire and need for original costumes.

There are times when poses in the nude and Hunter recalls the occasion when he nearly froze.

"I had come down from Hartford," he recalls, "on a hurry call and was to go back the second night on the sleeper. Time was limited and the artist worked fast. He was so absorbed in his work that he did not notice the room was getting colder. I noticed it, but said nothing, thinking that soon the heat would come up again.

## PANTOMIME GENIUS



Maurice Hunter, Harlem Negro model, who is being hailed as a genius of pantomime. His vivid portrayals of unusual characters have brought him fame.

"After seven hours of this I was unable to move my left arm. It had begun to freeze, I am sure, when the artist uttered a surprised exclamation—he was cold!"

"A brisk rub down brought me back to normal. Something had happened to the pipes in the house and the heat had been turned off for a few hours. The painter was most apologetic."

Many other experiences have come to the Dutch Guinea boy but all have served to enhance his forart in the "silent drama."

He is all ambition. Only when he feels that he has scaled the pinnacle of artistic achievement will Hunter be satisfied.

**SCURLOCK DEVELOPS ALL PHASES OF ART IN PHOTOGRAPHY**

*Washington Tribune*  
**Photographs, Movie Reels and Special Flashlights Are Made by Him**  
*Washington D. C.*

When one says "photographs" in Washington, the word is almost synonymous with the name of Addison W. Scurlock. Mr. Scurlock, who has one of the best appointed studios in the country and who admits to having photographed more Negro celebrities than any other cameraman, has built up a reputation which is not confined to his

own group. Few official events occur about Washington, particularly if there is likelihood of their concerning people of color, but that Scurlock is on hand ready to snap them.

*9-19-30*  
The dispatch and accuracy with which he handles a shot whether of a convention or at the White House stamps him as kin to the rest of Washington's photographers and not merely as a "colored" artist. They never have to wait on Scurlock. His machine is ready with the rest of them and one exposure is always enough.

Not content with mere studio work in which he built up a name known nationally, Scurlock has invaded fields. He now takes movies using a regular Universal camera and specializing in the development of a news reel of Washington events which is shown monthly at six Lichtman theatres here.

Scurlock traces part of his success to a point which photographers everywhere might well emulate. He studies his profession and his hobby is new and up-to-date equipment. Taking a government group in an interior last week, instead of using the time honored flash light which filled the room full of smoke, he interested inquiring officials by using a new flashlight without noise, odor or smoke. The light is an electric bulb of standard make.

**NEGRO ART WILL BE EXHIBITED IN HOUSTON AT THE MUSEUM OF FINE ARTS. OCTOBER FIFTH**

*Enlarger 9-27-30*  
*Houston, Texas*  
The exhibit was composed of five eminent art critics, one of whom is a Negro—Victor Perard, a painter and teacher of art at Cooper Union.

The Women's Division of the Houston Interracial Committee is making it possible, under the supervision of Miss Ellie Alma Walls, for this exhibit to be brought to Houston. This exhibit was shown in New York for two weeks in January, and has since been through the Eastern and Southern states. From Houston, it will start on a circuit of the Western states.

The purpose of this exhibition is to acquaint and interest the public more generally in the creative accomplishments in fine arts by Negroes. It is thus apt not only to encourage the Negro in creative expression of a high order, but to assist him to

more sound position in the field of fine arts.



Art-1930

# Art And A Fortune, From Collecting Rare Coins

3 columns

9-5-30

By DONN BRYAN

PORTER Emerson told me, when I interviewed him at Sunfy Spot, his country place near Sikeston, Missouri, that he owned a wash tub full of coins representing every country under the sun, which, for their historical importance, were exceedingly valuable.

I had heard of Porter Emerson very frequently, and now that I stood in his presence, I began to feel the influence of his remarkable personality. The most unusual of it was that Emerson is blind.

He lost his eyes in an adventure, the object of which was acquiring a California gold coin. He recovered from a serious fire at the home of a friend who was also a coin collector. The friend had refused to go in after the gold piece and told Emerson that if he recovered it he could have it. Emerson made a heroic effort and had success. It was a stroke of misfortune that he lost his eyesight in that fire. There is no way of foretelling the extent of his accomplishment had he retained the keen eyesight which once he possessed.

Porter Emerson is not interested in anything except coin collecting. It is his business and his hobby, combined. He says that he has made a fortune, and spent one in pursuit of this pleasure. The way he makes money out of the occupation, which he catalogues as an art, is, when one figures that Porter Emerson is the most highly respected authority in the State of Missouri, on coins—is intensely interesting, at least. He has conceived plans and executed them for elegantly arresting window displays, and innumerable banks, and other similar institutions, have engaged him to show his enormous collection in their windows. Moreover, this colored coin collector has lectured at several colleges and schools throughout the country, and showed his collection for admission, earning quite a considerable amount of money in this manner.

"Nothing ever interested me but coins," Emerson said, when he had invited me into his study. "Ever since I was a boy and my grandmother Betty gave me a penny she had found in the backyard while making soap in a kettle, I have been acquiring coins, one after another. I suppose I get a bigger thrill out of finding an old Roman coin, or one of the Colonial period, than you would if you found a hundred dollars in current money. It means just that much to me."

There is a colorful history in every coin, and countries have written their histories in them, as clearly and unmistakably as a history could be compiled in words, according to Emerson, and who has revealed more interesting facts about coins than he has?

Once a strangely beautiful woman came to his house to seek shelter from a rain storm, leaving her car on the road, not far distant. In those days the highways were in poor condition, and when it rained hard, the roads became almost completely impassable. The woman was unescorted, and although Emerson is a bachelor, and lives alone in a big house of many rooms, he took the visitor in. She tried to ensnare him, once throwing her arms about his neck while they were dining together—Emerson having prepared a meal for her. This made the coin collector suspicious, and he decided to watch his guest. He couldn't

help but believe that she had a hidden motive. So when midnight came, and the rain still pattered against the mansard roof and there was a sound of running water off the eaves, he suggested that they retire. This tall, stately woman was willing, and smoked another cigarette; then she allowed him to show her to her bedroom which

was adjoining the coin room—the latter place was part of museum. Never a word had she spoken in regard to coins, and when she entered her room she bid him a pleasant good-night.

But Emerson did not immediately retire. There was an enormous fire-place at the end of the low-ceiled hall, and he skipped into the shadow of this, where he waited and watched.

He had been there no longer than ten minutes when he saw the woman, almost nude, slip out of her room and steal surreptitiously into the museum. Then, like a flash, it occurred to Emerson that she was after some of his coins, possibly one in particular, or again maybe she hoped to steal as many as she could carry. He had several pieces of immense value in the museum.

So he walked boldly up to the door, flung it open and paused upon the threshold. There were countless hangings and tapestries decorating the interior, and when he did not see his guest, he naturally supposed that she had hidden herself behind one of these. Therefore, he bid her to come out. "I know you're a thief," he declared "and you might as well give up peacefully."

Immediately she came out. She admitted that she had been sent there by another coin collector to steal his Roman coins, and was to be paid a hundred dollars for her services.

Emerson did not prosecute her, but he sent her out into the driving rain as punishment. He never saw her again. When the sun rose the next morning, he walked out to

the road and found where her car had been, but there was no sign of its presence then.

Regarding the Roman money in his collection Emerson said:

"Ancient Rome wrote her history in her coins. On the earliest Roman money we find oxen and pigs and chickens pictured in rude relief on brick shaped ingots about 4x8 and weighing up to five pounds. These were the principal animals sold in the market place of Rome, and each ingot bearing their image was supposed to equal them in value. These animals were also used in sacrifice in the worship of the Roman gods, and were considered sacred to this divinity or that."

Several coins have come to light which show the delegates from various states around Rome making treaties of peace and alliance over the head of a sacred sow. According to Vergil, Aeneas of Troy was the original Roman, and decided on building there when he saw a sow with a litter of thirty pigs."

There are many beautiful legends connected with the coins, some of these pieces, heavy bronzes, weighed as much as one full pound. They were gradually reduced until no bigger than our copper cent, in the days of the empire.

But it is of the early American coins that Porter Emerson takes most pride in telling, and these, some of the most important of the collection, are pictured in this issue. They are rare coins, and hard to obtain, but they are by no means the most valuable coins he has in his collection. In fact, they are valued low. But Mr. Emerson thought that they would picture

better than the others.

I saw Chinese coins, strings of them, coins of England, France, and from the far distant corners of the world. And the extraordinary collection of gold coins, numbering one hundred and ten pieces, belonging to Porter Emerson, could be spent today, thereby differing from the other coins which he would have to dispose of as commodities. Mr. Emerson is now busy writing a book, which he is dictating to his sister, about his adventures while seeking curious coins.





# NEGRO ARTIST AS- CLAIMED IN RADIO BROADCAST

ATLANTA JOURNAL STA-  
TION "THE VOICE OF  
THE SOUTH" FEATURES  
WORK OF AARON DOUG-  
LAS

Atlanta, Ga., Sept.—The work of  
Aaron W. Douglas, colored artist  
who was formerly a resident of  
Chattanooga, was the unexpected  
subject of a radio talk delivered  
Monday over WSB, the Atlanta  
Journal station, by L. Hastings,  
publicity man of the Biltmore  
Hotel, the city's most exclusive  
guest house.

Starting with the statement, "In  
Chicago the other day I saw some-  
thing that possibly will be of in-  
terest to Southern people," Mr.  
Hastings told how the old Sherman  
House, remodeling its famous Col-  
lege Inn room at a cost of \$75,000,  
had used for its mural decorations  
a series of drawings by Douglas,  
illustrating the "Birth of the  
Blues." This is how it came  
about, according to Mr. Hastings:

An official of the Sherman House,  
who had made a hobby of collect-  
ing rare prints, came across some  
of Aaron Douglas' work. He  
was so impressed by its genius  
that he engaged the artist to do  
a series of designs for the new  
College Inn. These drawings,  
about two feet high, were work-  
ed out by the artist in black and  
white. They were then enlarged  
photographically to a height of  
about eight feet, transferred to the  
walls, and colored by skilled dec-  
orators.

The work, according to Mr. Hast-  
ings, is exceptionally good, as of  
course it had to be. Concluding  
his broadcast, Mr. Hastings said,  
"I think the people of this section  
will be interested in knowing of  
the prominence the Sherman House  
has bestowed upon the work of a  
Southern Negro."

# Negro Sculptor Honored in Cuba

By LANGSTON HUGHES  
HAVANA, CUBA —(AP)—Ramos  
Blanco, young Negro sculptor of Ha-  
vana, Cuba, will be honored by his  
native city when, in October, his he-  
roic statue to the Mother of the Ma-  
ceos will be erected in Medina Park  
here. This statue depicts a black mother  
sending her last son out to die in the  
revolution against Spain. It is of  
white marble and was completed in  
Italy where last spring the sculptor  
held a very successful exhibit at the  
Casa de Espana galleries at Rome.  
Blanco was formerly a policeman  
in Havana whose work showed such  
great promise that he was sent abroad  
to study, and to complete his present  
monumental work in the fine marbles  
that its beauty demanded.  
The Cubans regard Antonio Maceo  
as their saviour and great patriot.  
This monument to his mother, a Negro  
woman, who sent all of her ten sons  
to fight for the Island's liberty typifies  
to the nation the "Spartan Mother" of  
Cuba.

Above—Six examples of the priceless coins in the Porter Emerson collection, for which coin collectors and museums are bidding. Can you figure out their significance?



Art - 1930

The Negro is a vital factor in American civilization. Indeed he has lent to it the most authentic color, without which it would be the drabdest and most unoriginal civilization known to history. *Corrier 12-29-30*

The world has now recognized the Negro's contributions in the realms of music, the dance and rhythm. But he is trying to enter other fields of creative thinking and production. A beginning has been well made in literature during the last decade. Now there are distinct signs of fresh budding Negro geniuses who will no longer carve for themselves a name within a few years.

Of such Negro youths, Maurice Hunter is one of the most promising. As one of the most graceful models for artists and sculptors, he has an international reputation. But he is now endeavoring to make of his posing an original and creative art. He is a pioneer in the field, trying to make a new gift to the realm of arts. *12-20-30*

Hunter is a full-blooded Negro of South African parentage. Both his mother and father were high spirited, one hundred per cent Bantus. As such, Maurice is a typically pure African.

One glance at him will quickly impress even a casual observer that he is a cultured gentleman. His face is one of the most spiritualized faces I have met during my travels in three continents. His face floods one immediately and unconsciously becomes aware of the artistic soul within him. There is hypnotism in Hunter's physiognomy. In his presence the universal myth that an African is a "savage" will instantly dissipate like snow flakes in summer.

The parents of Hunter fled South Africa in order to escape the tyranny and oppression of the Boers and the British. But curiously enough, they hit Dutch Guiana, another colony belonging to the forebears of the Boers, on their adventure in search of freedom. Hunter's father was, however, not destined to see if he had really found what he was looking for. He died shortly after his arrival in the new land even before little Maurice was born.

Maurice Hunter's body bears all the distinctions of a Bantu youth. The hallmark of beauty among the Bantus is not "regular" features as conceived by the Caucasian tradition, but a perfect body—a body tall and slender, long arms with powerful hands, firmly built muscles and a proud gait. A handsome Bantu has the suppleness of a panther, the majesty of a lion, the grace and timidity of a deer. It is the spirits of the jungle and the kraal that conspire to evoke beauty in the body of a Bantu youth.

fountain of inspiration for thousand of paintings, illustrations and statues. And the next day she got Maule a job as a model for the Art Students' League. Ever since he has remained a model.

Artists with national and international reputation have been eager to get Hunter to inspire them, and he has inspired them to greater achievements and to enduring fame. Among them are Charles Dana Gibson, the great magazine illustrator and the creator of the renowned Gibson Girl. Others are Dean Cornwell and Walter Biggs, also leading illustrators; Onorio Rutolo, Daniel Chester French, Mahoney Young and Eugene Savage, famous sculptors, and Meade Schaefer, Frank Leyendecker and Leon Gordon, well known painters.

His face and figure have honored and immortalized beauty on magazine covers, between the covers of books, on the canvass, and in the city parks and squares. Among the great works he has inspired are Daniel Chester French's "In Flanders Fields" that is now in Milton Mass., and "A Wise Man From the East," "Pirate," "Wild Love" and others by various artists.

Recently, Ezra Winter, who painted murals for the Manhattan Trust Company at 40 Wall street, the highest building in the financial district, has immortalized Hunter in three out of six panels. He appears in "A Scene at the Battery in 1799," as a typical sailor of the period; in "The Laying of the Wooden Water Mains for New York's Water Supply," as a foreman; and in "The Tontine Coffee House at the East End of Wall street," as a specialist in bird-lore, inspecting parrots for wealthy patrons.

Hunter's genius is essentially cosmopolitan. He embodies the Caucasian types as readily as he does the Negro. He is matchless in portraying the African spirit in all its forms. He has appeared as an Arab, a Turk, a Hindu, a Mexican, as a man from the Congo, Senegal, Zanzibar, and Egypt.

There is romance even in the parts he portrays. He is a hunter and the one hunted, a merchant, a soldier, a pirate, a prince, a lover, a villain, an inventor, a wild man, a bully and so on, in endless variety.

He is madly in love with his art. Day and night he seeks to improve it. He lavishes every penny he can save on his art. He buys from Morocco, Tunis, Persia, Turkistan, Central Africa, China and Hindustan genuine costumes to live his part with an awe-inspiring originality. To collect such costumes is his sole hobby.

Hunter is also a philosopher.

Through posing, he thinks that he gets nearer to the human heart and leaves an indelible impression that an African, that a Negro, is a human being, capable of all that a human could achieve.

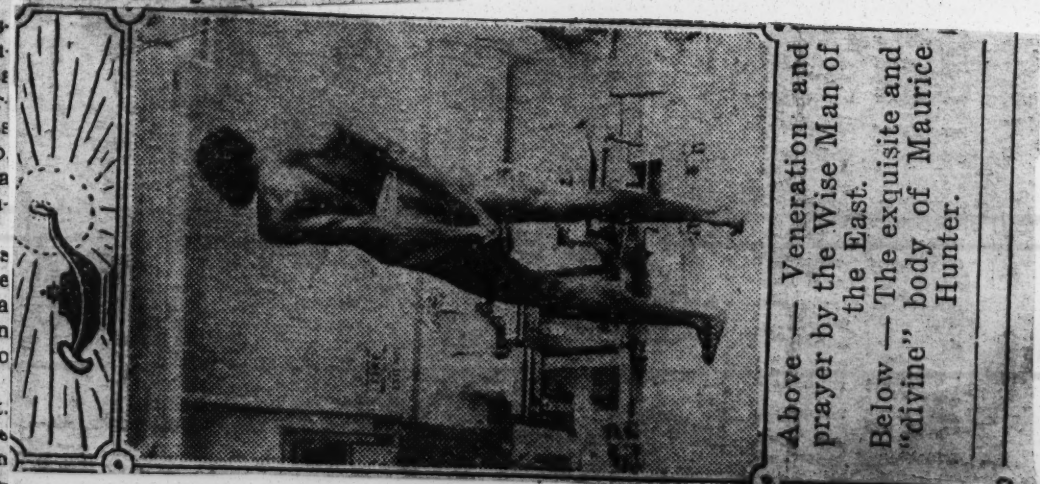
An artist realizes more truly both the human and the divine in moments when he discovers the rhythmic beauty in the perfect form of his model. When Hunter is in such a philosophizing mood, one can easily see that he is on a spiritual adventure.

With all his success, Hunter is not satisfied with his posing. In posing he is simply putting on a mask for the story, for the author, for the artist. None of his own dynamic personality could have a dominant part to play in the thing of beauty that is being created. He is determined from now on to make his personality a prime factor.

How is he going to do it? He is now developing the art of pantomime—an art demonstrated through gestures and rhythmical motions of his exquisite body. The spirit of melody, the meaning of a poem, the unfolding of a story—all these he expresses through his new medium. He has already given these pantomime recitals with phenomenal success before distinguished audiences of both races.

He thinks that the camera will be a great ally of his new art. Its hidden possibilities, in his opinion, for creative art are still unscratched. Posing for it is a new delight of his.

Since he has a philosophy about his work, Maurice Hunter truly believes that through this new art of human pantomime mankind could build for a higher civilization. At least such is his modest expectation and his ambition to blaze the way towards that goal.



Above — Veneration and prayer by the Wise Man of the East.  
Below — The exquisite and "divine" body of Maurice Hunter.





By H. G. MUDGAL





Art-1930

# Henry L. Mencken Sits For Portrait By Negro Artist

Editor of American Mercury Is Enthusiastic At First  
Sitting For Young Harlemit

NEW YORK, Oct. 23—Another tally to be chalked up in favor of Harlem's "New Negro" has been scored by Richard Reid, the young portrait artist, who has just succeeded at the almost impossible task of interesting Henry L. Mencken, the well-known editor of the American Mercury, to the extent that this noted figure in the present-day American world of letters has journeyed up from Baltimore to have him do the second portrait of that writer in his tempestuous career. Mr. Mencken had his first sitting at Gumby's studio, 2144 Fifth avenue. Despite the fact that the entire job will take three weeks, the editor was overjoyed at the likeness obtained in the first sitting. He claimed over it and called to his friend, Mr. Gumby, the owner of the studio, to come and view it.

For the portrait, which is to be three-quarter length, he wore a dark blue suit, a light blue shirt and a blue tie. According to Mr. Reid, the writer was a bit nervous before the sitting began. He showed the usual tenseness of muscles so common to a person about to be painted, but after a few minutes he gave himself over to the earnest conversation of the artist and completely forgot his slight self-consciousness.

Mr. Reid has been negotiating for the portrait for more than a year. During this time the two of them have corresponded regularly. Mr. Mencken first became interested in Mr. Reid's work when he saw a portrait of his friend, Henry Goddard Leach, editor of Forum. This interest was strengthened when he saw another piece of the artist's work, a portrait of John Barrymore as Hamlet.

With his usual frankness, Mr. Mencken told the artist that he was a little reluctant to begin the sittings on that day, as he had been up rather late the previous night and had consumed quite a quantity of beer. He was afraid that this might cause a slight cloudiness in his eyes. The sitting was granted, however. In the course of the conversation,

Mr. Mencken commented on woman (as usual), agreeing that they were far more materialistic by nature than the male, though not as thorough and painstaking in their work. He said that the female was justified in preying on the male (alienation of affections, breach of promise, blackmail, etc.), because the latter places an age limit upon the attractiveness of the former, and it is up to her to get her's "while the getting is good." He further justifies her actions by saying that she has been kept in bondage so long that she deserves some recompense for the use of her body. This (her body) is the only thing that man wants of her, he added.

## THE NEGRO ART OF THE BELGIAN CONGO PUT IN STATE MUSEUMS

NEW YORK—(By H. G. Mudgal for ANP)—A marvelous collection of Negro art of the Belgian Congo has been assembled in the State museum at Terwuren, near Brussels, Belgium. There are carved ivories, musical instruments, fetiches, esparto articles and collections of fibres and textile fabrics of purely geometric design. Besides the state museum, there are some very rich private collections in Belgium. From these collections exclusively were organized two important exhibitions of Negro art last summer which admirably supplemented the recent shows in the new gallery under the Theatre Pigall at Paris. The first of these exhibitions was held in the Kodak Gallery at Brussels. The other is still running in the Hall of Honor of the Congo pavilion at the Antwerp Exposition.

There are some very beautiful ancient ivories belonging to Mme. Welschot, the style of which reminds a little of the art of Egypt. Has the art of the Negroes of Central Africa been influenced by ancient Egypt through the medium of Arab slave traders? Or have Central Africans influenced Egypt? This is a mystery.

# Tanner Dominates Exhibit of Art Attended by Few Negroes

By Booker Thomas  
Former Student, Chicago Art Institute

Henry O. Tanner, the master of all living Negro artists, who resides in Paris, dominated the exhibit of Negro art held in the fellowship room of City church Sunday held under the auspices of the inter-racial committee of the Y. W. C. A.

Tanner, who is known to be the world's greatest painter of natural subjects, was represented by the exhibit by "Still Life" which belongs to Mr. and Mrs. William E. Lord Will Provide, and "Bobbitt Scott of Chicago. There were reproductions of some of Mr. Tanner's best paintings. They were given the place of honor.

Charles C. Dawson, one of Chicago's best Negro painters and the black James Montgomery Flagg, with pen and ink, displayed three of his paintings at the exhibit. Mr. Dawson gave a short talk to explain his work and that of Arthur Diggs and Richmond Barthe who were absent. Mr. Scott must be an artist who believes that one picture is worth more than ten thousand words, for very seldom does explain his works.

Photographs of primitive African sculpture from Harlem Museum collection New York and original African works from

Monroe, La., Morning World  
Sunday, November 23, 1930

## ART EXHIBIT FOR NEGROES PLANNED

An art exhibit and home educational program for colored people will be held next Tuesday at the Miller-Roy building, 1001 DeSard street, it was announced Saturday by the Excelsior Art club, a colored organization. The educational program will begin at 2 p. m. and continue through the evening.

With its aim to educate colored people to better standards of living, the program will illustrate its purpose with living rooms, bedrooms, a bathroom and a kitchen, all patterned after modern styles. The kitchen will be presided over by a home economics teacher who gives instructions in

collection of Mrs. Luella Jones and Mrs. Minnie Rose of Chicago attracted much attention in the exhibit. Mrs. Alex White of Chicago sent a group of photographs of African sculpture.

Richmond Barthe's work was distinguished by his excellent handling of anatomy. Mr. Dawson shows a remarkable technique for the color. William Farrow and Arthur Diggs, both talented young artists, sent a group of photographs of African sculpture.

A short program was rendered by the girls glee club of Roosevelt school, the mixed octet of St. Paul church, and by Dr. H. H. Clay, soloist. Miss Thyra Edwards of the inter-racial committee presided.

The only bad feature of the exhibit was the failure of Negroes to attend as they might have. There were probably as many whites at the exhibition as colored. Artists of the race deserve more support, for painting and sculpture are perhaps the most difficult of the arts to master and those who have achieved success in the field have done so only at the cost of much sacrifice, time and patience. Using modern kitchen utensils and appliances, as well as instruction concerning the preparation of meals.

Paintings, articles of handcraft and various articles of artistic beauty will be displayed at the exhibit and educational program. It was stated that anyone having artistic possessions should deliver them to the Miller-Roy building not later than Tuesday noon.

Music will be rendered at the program and it is probable that leading colored men will give addresses.

No admission will be charged and colored people in general are invited to the program.

## Barthe Exhibit Reveals Negro Tragedy, Wit

BY ELEANOR JEWETT.

The exhibition of portraits in color and in sculpture by Richmond Barthe makes interesting seeing. They may be found scattered through the attractive rooms of the Woman's City

club on the ninth floor of the Tower building, 6 North Michigan avenue. As likely as not the young artist will be found there, too, delighting to show one the various pieces and expanding upon this and that with the most charming sincerity.

If the exhibit is a revelation so is the personality of Mr. Barthe. He is colored. He was born at Bay St. Louis, Miss. He has retained just enough of the Negro accent to make his speech softly southern and a delight to the northern ear. He is reserved, has poise and balance, simplicity and enough shyness to be attractive. He loses himself in his work and makes the interested onlooker forget him, too. It remains then that the exhibit is the thing.

The "Tortured Negro" is a dramatic figure. The artist shows the man when the torture has stopped for a time and he waits expectant of more pain, heavy with the agony he

has been through, but not beaten yet. The "Blackberry Woman" is a clever characterization, beautifully done. The "Boy with a Broom" is clever and amusing; a jolly young colored boy is strumming a whiskbroom as he would a banjo, just for the sport of the silly joke. The "Comedian" is a full length little figure of a colored man in tight formal clothes, a flower in his buttonhole, his hat cocked on his head. The actor is actually performing in town today in a south side theater.

There are so many pieces that are extremely well handled it is impossible to mention each in detail. Among the most forceful or most delightful are "Black Narcissus," "Toussaint L'Ouverture," the "Rev. J. C. Austin," the "Mulattress," "Deviled Crab Man," and the four exquisite little heads of the Ellis children. Among the work in color, which, by the way, is done with crayon and the marvelous results obtained with the use of but two colors besides black and white on various tinted papers, certain portraits stand out. "Charlie" is very fine. The portrait of Mrs. Secor Cunningham is most attractive. The portrait of Giovanni Rosmimi is admirable. The head of Master John Harris, a little boy, is exquisite. The "Myself," "My Mother," and "A'Lelia" are striking pieces of portraiture.

The exhibit will continue through June 20.



Nashville, Tenn. Banner  
Sunday, October 26, 1930



**MURALS IN FISK LIBRARY.**  
These murals, the work of Aaron Douglas, Negro artist of New York, adorn the walls of the Fisk University library. They symbolize the rise of the Negro from the jungle to his present state.  
—BANNER Staff Photo.



Art - 1930

## A NEW GENIUS

YOUNG COLORED SCULPTOR  
RATED VERY HIGH BY CHI-  
CAGO CRITIC/2-20-30

Washington, D. C., Dec. 13, 1930.—  
An exhibit by Richmond Barthe, na-  
tive boy of St. Louis, Mo., may be  
seen in the art gallery on the ground  
floor of Andrew Rankin Chapel, How-  
ard University, until Jan. 1, 1931.

According to Eleanor Jewett, in the  
Chicago Tribune of June 22: "The  
sculptor and portrait exhibition in  
crayon, by Richmond Barthe, which  
has been shown at the Women's City  
club the last two weeks, made a re-  
markable exhibit. The artist is young,  
and marvelously talented.

"He is gentle, unassuming and sin-  
cere. His character may be read in  
his work. It is full of dignity and pur-  
poses, honesty and virility. It rings  
true. It is unaffected and craftsman-  
like. Here is no slipshod work, neither  
is there sensationalism nor sky-rocket-  
ing. Barthe is a genius, if ever we  
have seen one, young, little schooled,  
but owner of a feel for texture and a  
flair for modeling.

"Almost unheralded, his power with  
clay was forced upon him. He meant  
and studied to be a painter and sur-  
denly woke up to the realization that

Asa B. Kountz, well-known in Odd  
Fellow circles, died Tuesday, Dec. 16,  
after a short illness. The funeral was  
Friday, Dec. 19, from Undertaker John  
O'Brien's funeral parlors, 957 Tre-  
mont St.

## BUSHMAN PAINTING DISCOVERY

A find of great historical value is reported  
from Van Reenen, where a tourist picnic  
party, spending the day in the mountains,  
discovered a cave containing several  
original and perfectly preserved Bushman  
paintings. 12-13-30

The cave is in the Whispering Mountain,  
an almost inaccessible and little explored  
part of the Drakensberg range. Among the  
pictures is a painting of the mountain  
itself, forming an effective background to  
the other pictures.

The Director of the Natal Museum (Dr.  
Ernest Warren) stated recently that it was  
unusual to find anything of a scenic nature  
in Bushman paintings, which for the most  
part consist of drawings of people and  
animals, done in iron ochres of red and  
yellow, mixed with juices from insects.

Dr. Warren emphasised the necessity of  
preserving the paintings.

To estimate the age of the paintings, he  
said, was extremely difficult until a  
thorough examination had been made by  
an expert. The nature of the subjects  
painted, however, indicated that the paint-  
ings were at least 100 years old.

The van Reenen paintings are of animal  
life, warriors and what appears to be a  
native congress in session, in addition to  
the scenic view.